

the journal of college radio



IBS
DECEMBER, 1973/JANUARY, 1974

our newest...



The LPB Type 2A, 2-Watt Transmitter/Coupler: the economical answer for the installation where higher transmitter power levels are not needed.

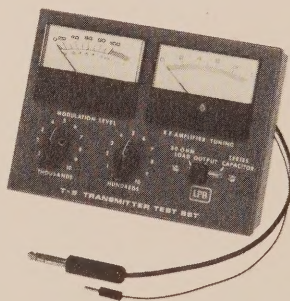
LPB's 2A features . . .

- All solid-state construction.
- Feedback control system — protects RF output stage.
- Asymmetrical modulation control circuit to limit negative modulation peaks to 95% while leaving positive peaks free to swing above 100%.
- Outstanding response and distortion specs.
- Unobtrusive styling to discourage unauthorized access.

Available NOW, complete with built-in coupler, for only **\$195.00.**

We recommend the companion **T5 Test Set** for tuning, check-out and performance monitoring.

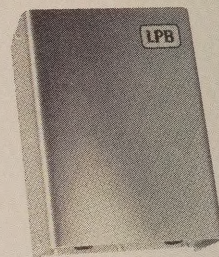
For a catalog sheet and additional information, call or write us.



LPB Inc.
520 Lincoln Highway, Frazer, Pa. 19355 (215) 644-1123

carrier current transmitters from LPB

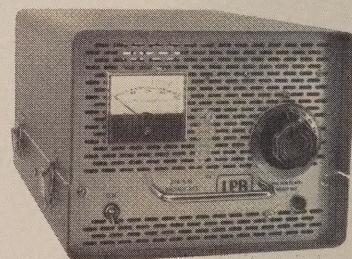
*the industry leader
...with over 7,500
units in the field*



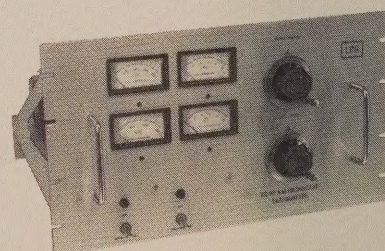
Model 2A 2-Watt Transmitter/Coupler . . . all solid-state construction, for use in small buildings . . . only **\$195.00**



Model 6B 5-Watt Transmitter . . . reliable workhorse of the Educational Broadcaster . . . only **\$275.00**



Model 25C 20-Watt Transmitter . . . to cover larger buildings and for multi-building operation . . . only **\$495.00**



Model 50C 50-Watt Transmitter . . . the ultimate in signal power . . . only **\$1,195.00**

Couplers, splitters and other carrier current accessories are also available.

JOURNAL OF COLLEGE R

ELECTRONIC DESIGNER'S HANDBOOK
New Second Edition
By T. K. Hemingway. This updated and revised handbook provides a complete reference on transistor circuit design, to the depth required for practical engineering work. As opposed to presenting superficial knowledge of a great number of circuits, specific circuits are presented and analyzed in detail so that the reader, armed with the underlying design techniques, can apply them in developing his own specific circuits. Typical values of transistor parameters are used in step-by-step examples of how to design basic circuits, with emphasis on the importance of developing circuits which are independent of parameter variations and ambient temperature changes. Part II shows how unusual circuits can be designed and given practical form. This section will be of special interest to designers looking for data they can draw upon to develop new and unique circuits. Part III discusses the practical difficulties encountered in the design and testing of prototype circuits, offering many useful hints for solving a number of problems rarely mentioned in other books.
Order No. 228 Hardbound \$9.95

TROUBLESHOOTING WITH THE OSCILLOSCOPE
By Robert L. Goodman. A practical guidebook on using modern scopes, including those employing triggered-sweep and dual-trace. This book describes several reasonably-priced models (including a kit type), how they work, and how they can be used to analyze circuit performance. You'll learn how to interpret waveform displays (with over 100 photos), and how to employ the advantages of a single- or dual-trace triggered sweep in tube-type or solid-state circuits. Included are numerous case histories describing the cause and cure of specific circuit malfunctions.
Order No. 490 Softbound \$4.95
Hardbound \$7.95

WORKING WITH THE OSCILLOSCOPE
By A. C. W. Saunders. Clear, large-size drawings are used to simplify understanding of the instrument (including explanations for improper waveform displays due to misadjustment of the controls). The real "meat" of this book, however, is contained in the "workshop test projects" which show you, step-by-step, how to set up the scope for making various tests and measurements. Large size illustrations show exactly how to set the scope controls and make the necessary cable connections. Once you've mastered the few basic procedures outlined, you are shown, in pictured text detail, how to measure phase shift, check amplifier response, test transistors, check color TV bandpass response and demodulator action, horizontal deflection systems, and major TV circuit outputs. Finally, you'll learn the fundamentals of analyzing waveforms.
Order No. 472 Softbound \$4.95
Hardbound \$6.95

GETTING STARTED WITH TRANSISTORS
By Louis E. Garner, Jr. Transistor know-how begins with this volume. Shows how transistors began, how to read electronic diagrams, how transistors work, facts on oscillators, transistor types, diodes, photo-transistors, rectifiers, transistor ratings, testing transistors.
Order No. 116 Softbound \$3.95

THE MAN BEHIND THE MIKE: A Guide to Professional Broadcasting Announcing
By Hal Fisher. Based on the author's many years of experience in training both beginning and practicing broadcasters, this book offers practical helpful guidance on every phase of announcing. For the veteran who wants to improve, or find his niche, Part 3 tells how to gain self-confidence, how to improve, how to get a better job and promotions. The beginner will learn how to develop true professional talents—how to become a good d.j., a newscaster, or other specialist.
Order No. 266 Hardbound \$7.95

THE POWER TECHNIQUE OF RADIO-TV COPYWRITING
By Neil Terrell. Based on a series of workshop seminars developed and conducted by the author for professional broadcasters. Teaches beginners, salesmen, and managers how to write broadcast copy that gets results, copy that will sell products and services. Tells how to use the proven Power Technique formula: analyzing each account, determining the correct appeal and writing advertising copy that will motivate people to buy.
Order No. 518 Hardbound \$9.95

ORGANIZATION AND OPERATION OF BROADCAST STATIONS
By Jay Heffer. A practical handbook for station managers, supervisory personnel, students—anyone pursuing a career in broadcasting. Contains a complete run-down on all the organizational and operational aspects of running a broadcast station. A detailed guide on who does what and how it should be done.
Order No. 533 Hardbound \$12.95

TEST INSTRUMENTS FOR ELECTRONICS
By Martin Clifford in cooperation with the editors of RADIO-ELECTRONICS. You can increase the efficiency and capabilities of your present vom, vtm and scope with the easy modifications and additions you can build with the aid of this easy-to-follow book. Gives hundreds of hints on supplementing test equipment to make your jobs easier and less time consuming.
Order No. 131 Softbound \$3.95

HOW TO BECOME A RADIO DISC JOCKEY
Order No. 557 \$7.95

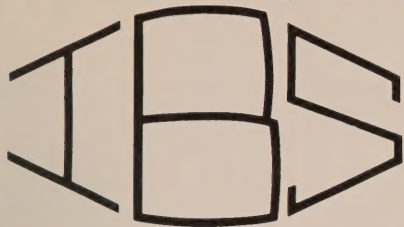
VIDEO TAPE PRODUCTION & COMMUNICATION TECHNIQUE
Order No. 541 \$12.95

A GUIDE TO RADIO & TV BROADCAST ENGINEERING PRACTICE
Order No. 523 \$12.95

[illegible]

STATE _____ ZIP _____

ENCLOSE CHECK OR MONEY ORDER FOR FULL AMOUNT WITH ORDER



the journal of college radio

DEC. 1973 / JAN. 1974

VOL. 11, NO. 4

Editor and Publisher
JACK DESKIN

Managing Editor
MICHAEL CARPENTER

Senior Editor
TED LEITNER

Engineering Editor
LUDWELL SIBLEY

Music Industry Editor
STEVE MCINTYRE

Circulation Director
TONY LACY

Sales Representatives
ALBERT LEON
LEON, INC.
11105 Post House Court
Potomac, Md. 20854
301-299-7224

ON THE COVER

Women are rapidly moving into prominent positions in the field of broadcasting and proving just as capable as their male counterparts. In recognition of their important role in the communications medias, we dedicate this cover as a salute to the women in broadcasting. (Photo of Ms. Nancy Mann, KANG Radio, by Jim McCluskey.)

IBS, INC.
President
DON GRANT

in this issue:

ARTICLES:

- AN INTERVIEW WITH THE EDGAR
WINTER GROUP 4
Music Industry Editor Steve McIntyre interviewed members
of the Edgar Winter Group during their recent concert tour.
We've printed that interview as it happened, word-for-word.

IS BLOCK BETTER?

Two stations talk about their successful encounters with
what many consider an undesirable format.

- KANG: New Power, New Format 10
KRVS: Making the Most of Block 12

AND OTHER STORIES

DEPARTMENTS:

- PUBLISHER'S REPORT 2
CHAIRMAN'S MEMO 2
MUSIC INDUSTRY DEPARTMENT 14
NEW PRODUCTS 18
FOR WHAT IT'S WORTH 20
SIGN OFF 28

Intercollegiate Broadcasting System, Inc.

Central State University

Department of Oral Communications Edmond, Oklahoma 73034

The JOURNAL OF COLLEGE RADIO is published monthly (September, October, November, December/January, February, March, April/May) by the Intercollegiate Broadcasting System, Inc. (a non-profit organization) at Central State University, Edmond, Oklahoma. Address all correspondence to THE JOURNAL OF COLLEGE RADIO, Department of Oral Communications, Edmond, Oklahoma 73034.

The JOURNAL OF COLLEGE RADIO was founded in 1941 by the Intercollegiate Broadcasting System, Inc., using the title *IBS Bulletin*. The name was changed in 1955 to *IBS Newsletter*. In 1964 it became *College Radio* and in 1969, *The Journal of College Radio*.

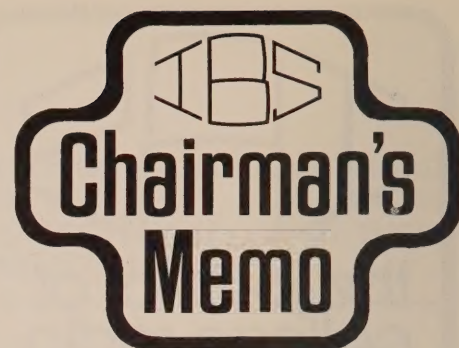
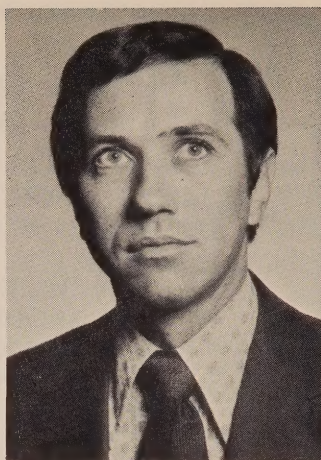
Annual subscription price is \$5.00. Single copy price \$1.00, and the Annual published in October, \$4.00. Outside the U.S.A. add \$1.00 per year for postage. Single copies, add 25 cents. Back issues, when available, are \$1.00. Reprint cost given on request.

Send subscription order and change of addresses to: Circulation, *The Journal of College Radio*, Department of Oral Communications, Central State University, Edmond, Oklahoma 73034. On changes please include both old and new address plus address label from back of Journal if possible.

Second-class postage paid at Edmond, Oklahoma 73034. Printed by Heritage Press, Stillwater, Oklahoma, U.S.A. Copyright 1973 by IBS, Inc.

Publisher's Report...

JACK DESKIN



By the time most readers receive this issue, the deadline for filing comments with the Federal Communications Commission concerning Docket No. 19816 (In the Matter of Ascertainment of Community Problems by Educational Broadcast Applicants) will have expired. The deadline was December 14, 1973. The docket has been endorsed by several groups, including the National Association of Black Adult Educators, the National Black American Law Student Association, the National Association of Black Students and various individuals. Also in support is the National Association of Educational Broadcasters (NAEB) and the Corporation for Public Broadcasting (CPB). For the complete reading of the Docket, see Sign Off: Discussion (JCR, Oct., 1973, page 20).

At the time of this writing, the Intercollegiate Broadcasting System (IBS) had not filed comments; but according to board chairman David Borst, comments were to be filed before the deadline. However, six faculty and staff members from WMHW-FM, Central Michigan University, filed a response to the Notice of Proposed Rule Making. This response was limited to comments relating to Class D non-commercial FM stations. Because of the unique character of Class D stations, WMHW opposes the application of the "Ascertainment Primer" to these low-power facilities for four reasons:

... The unique nature of a Class D station — as an instrument of the "educational process" — makes it incumbent upon the licensee to stay attuned to the educational needs of the community. Thus, no formal ascertainment procedure is necessary.

Secondly, Class D stations are normally licensed to educational institutions, which are in turn fulfilling the educational function on behalf of the public. Thus, in a sense these non-

commercial stations are licensed to representatives of the public and are thus directly attuned to public or community needs.

Thirdly, even if the licensee of a Class D station were able to ascertain community needs, such stations normally do not have the capacity or the stability of personnel to meet all such needs adequately.

Finally, the low coverage area and unique educational function of a Class D station, as compared to commercial stations, render the formal ascertainment of community needs unnecessary.

This comment by Central Michigan University merits considerable discussion by the FCC and college broadcasters. Should 10-watters be exempt from the general rules governing educational non-commercial FM broadcasting? It would appear that because of the original concept of 10-watt, the same rules should not apply to them. Low-power stations have never been considered primarily a service to the entire community. If the main function of "training" has changed, then maybe the general application of the rules should apply. But before any rule making is adopted, the status, function, and concept of 10-watt non-commercial FM broadcasting should be explored.

Hopefully, all interested stations will respond to the Commission before the January 14, 1974, deadline for reply comments. In accordance with the provisions of Section 1.419 of the Commission's rules, an original and fourteen copies of all statements, briefs, and comments filed shall be furnished to the Commission. However, according to the FCC, in an effort to obtain the widest possible response in this proceeding from licensees and members of the public, informal comments (without extra copies) will be accepted.

The next election of the IBS Board of Directors may seem to be a long way off, but soon a nominating committee will swing into action to prepare the slate for that contest. This year we would like your help in determining the nominees. Send us names and addresses of people whom you think would serve campus radio well by being placed on the Board of Directors. Address your letter to David W. Borst, Chairman, Intercollegiate Broadcasting System, Box 592, Vails Gate, NY 12584.

At the IBS Convention which took place last March in Washington, D.C., a sales committee of IBS was established. This came about because of interest on the part of a number of IBS stations in obtaining national advertising contracts. The committee consists of Miss Jeanne Gleason at New Mexico State University, Welman ("Rusty") Walker at the University of Alaska, and Mike Hadley at Loyola University of New Orleans, who is serving as chairman. A notice appeared in the October 24 issue of *Format* requesting that each station interested in carrying nationally sponsored commercials send in full particulars including rate card; contract, affidavit of performance and invoice forms presently in use; list of current sponsors; brief outline of station's business procedures; size of audience (potential, surveyed or estimated) and the name of the person in charge of time sales or the name of the general manager. This information should be sent to Mike Hadley, c/o WLDC - Loyola University, 6363 St. Charles Ave., New Orleans, LA 70118. Send in this information if your station carries commercials!

In addition, the sales committee would like at least one additional member; it is desired that this person be located close to New York City and also be able to make trips to that city during business hours to meet with potential sponsors and/or their agents. Persons interested in joining in the work of the sales committee should notify Mike at once at the Loyola address given above.

One of the world's most
popular microphones

The E-V 635 A



WARRANTY

Electro-Voice Professional Broadcast, Recording, and Sound Reinforcement Microphones are guaranteed unconditionally against malfunction from any cause for a period of two years from date of original purchase. Also, every Electro-Voice microphone is guaranteed for the life of the microphone against malfunction due to defects in workmanship and materials. If such malfunction occurs, microphone will be repaired or replaced (at our option) without charge for materials or labor if delivered prepaid to the proper Electro-Voice service facility. Unit will be returned prepaid. Warranty does not cover finish, appearance items, cables, cable connectors, or switches and lifetime warranty does not cover malfunction due to abuse or operation at other than specified conditions. Repair by other than Electro-Voice or its authorized service agencies will void this guarantee.

Our warranty is pretty popular, too.

It's a singular microphone, the E-V 635A. Used by engineers around the world. On TV, film, radio, in recording studios, and on stage. Chosen because it unfailingly delivers great sound with no fuss. If often seems that the tougher the problem, the better the 635A performs... and outperforms the competition. In fact, for many it is the standard by which all others are judged.

But even when things go wrong (as they sometimes do) E-V has the advantage. For instance, for the first 2 years we'll put your 635A (or any other E-V Professional microphone) back in operation fast, for only the cost of one-way postage. Even if you dropped it, or dunked it, or ran over the microphone with your remote truck!

It's a remarkable warranty because we build remarkable products. Designed to serve, and to solve your sound problems day after day. Your E-V sound headquarters is ready to help you select the E-V Professional microphones that exactly fit your needs. Or write us for the latest information on E-V professional sound products. Today.

ElectroVoice®

a **Gulton**
COMPANY

ELECTRO-VOICE, INC., Dept. 1231CR, 641 Cecil St., Buchanan, Mich. 49107

MORE INFO? CIRCLE SERVICE CARD ITEM 3.



AN INTERVIEW WITH THE EDGAR WINTER GROUP

BY
STEVE
McINTYRE



Friday, November 16. The Edgar Winter Group. The concert was sold out two weeks in advance and the milling crowd outside the hall was testimony to that fact. Tickets were scarce and expensive if they were to be had at all.

Once inside the building the excitement was running at a fever pitch. There was the usual hassle of the confiscation of tape recorders and cameras, which might be understandable, but how many people do you know with the facilities to produce a bootleg album? But the hassles were all secondary because everyone was there for the music and to have a good time. The Edgar Winter Group provided both. Moving with reckless abandon and smooth transitions, the Group worked the audience back and forth—whichever way their music carried them. The Group was in complete control throughout the concert and were called back three times for encores. The excitement generated by this group and the talent for performing great music makes seeing this band worth the price of the ticket. I highly recommend a seat at their next concert to anyone.

The following interview was conducted after the concert in the dressing room with Winter, Rick Derringer, Chuck Ruff, and Dan Hartman.

SM: Edgar, how long has the group been together?

Winter: This particular band has been together about two weeks. Rick just joined us since we started the tour about two weeks ago. The original guitarist, Ronnie Montrose, wanted to put his own group together, so he's out in California doing some recording and I want to wish him the best of luck.

SM: Chuck, how long have you been with Edgar?

Ruff: About two years, the same as Dan.

SM: Edgar, you seem to have progressed a lot since White Trash . . .

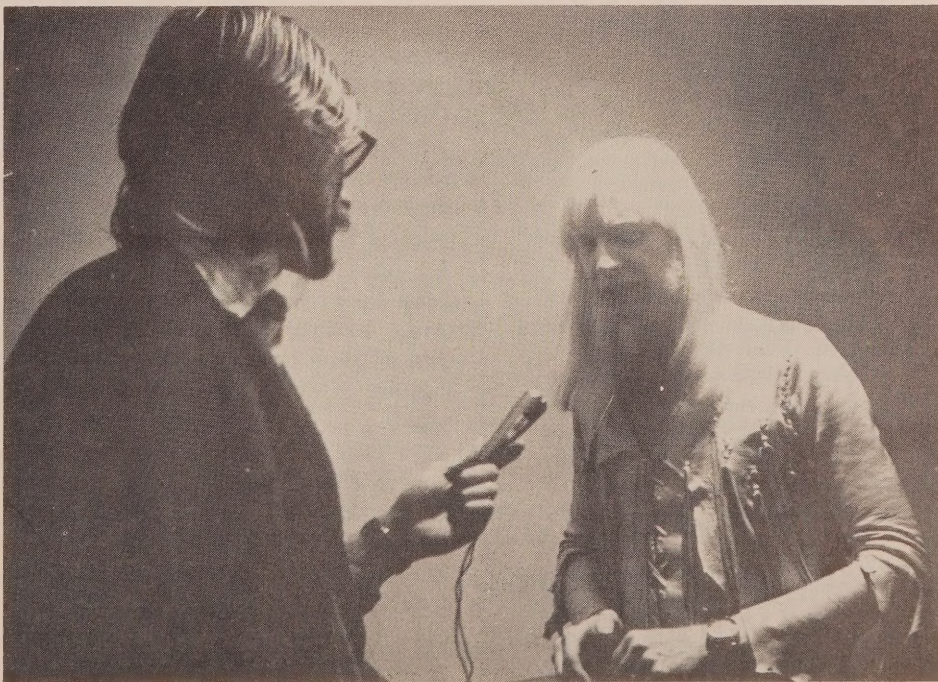
Winter: Well, that's a difficult question to answer. You see, White Trash was sort of your question . . .

SM: Do you like this band and what you are doing now better than White Trash?

Winter: Well that's a difficult question to answer. You see, White Trash was sort of a revival of the old high school band. A big horn band like I had when I was in high school, and what we were trying to do was just recreate the whole Texas type club-bar music on a concert level. It was

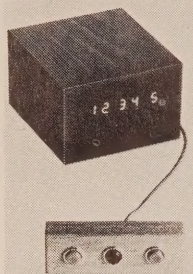
really an emotional thing because we had all known each other since grade school, and there was a lot of conflict within the band at the same time. The reason I broke it up was because everyone's thinking was just too old. I wanted the band to evolve into something else and I found the group doing more and more old songs, songs that we played ten years ago. Also, it's harder to keep a big band together and travel on the road. There's sort of a thing that exists whenever you have a big band with horns. Most of the horn players have a different idea of what the music should be. They are usually more educated musicians, in a lot of cases they read (music) and they want to have

PHOTOGRAPHY: KITTY BROWN AND STEVE McINTYRE



Best-selling accessories for recording studios and broadcasting stations

Model T-1
Electronic



STOP CLOCK

A digital instrument that is the modern version of the traditional stop watch. It does everything a stop watch does except that the results appear on an easily read visual display.

Features:

- Remote operation if desired
- 120 volt 50 or 60 Hz.
- Panel mounting possible
- Provisions for slave units
- High degree of accuracy
- Highest quality design and construction
- One year guarantee
- A "delight" to use

Only \$185.00



Standard
Model

TAPE TIMER

The most popular
Tape Timer
in the field.

Features:

- Calibrated for 7.5 and 3.75 ips but can also be used at 15 ips
- Easily mounted on any 1/4 inch recorder
- Moves in unity with tape so that fast forward or reverse moves the pointer correspondingly
- You can stop, rewind, fast forward or play tape continuously and repeatedly without deranging the timing
- A "must" for editing

Only \$59.95

New York State residents add 7% sales tax.

Send check to

TIMEKEEPER
P.O. Box 835 Great Neck, N.Y. 11021

more of a horn band as opposed to a rock band. There's usually a conflict between the horn and guitar players 'cause they don't like guitar players 'cause guitars are loud and drown out the horns, and guitar players get the spotlight.

Actually it was really a thrill because I've always loved a big band like that and I'll probably have another one someday.

But I like this band a lot better because when I put this band together I just wanted to find people who had the same idea in mind, first of all, and people who didn't want to play just one type of music, like R&B. In this band there are a lot of different influences. My idea of a band is a cooperative effort where each person comes from a different background and there is a real synthesis and each person has a real spot where they contribute, not just as players, but with a general direction in writing, ideas, and so forth. There were more people with White Trash, but I'm really much happier now. It's a lot easier and a lot more fun, and people seem to like this band immediately, whereas it took a lot longer for White Trash. This band is just a lot more fun.

SM: Did you enjoy doing "In Concert" and "The Midnight Special"?

Winter: I liked "In Concert" much better because it's more like a live concert situation. It is actually filmed during a concert on location and the tickets are distributed through schools and they give them to the kids and then we just play a regular concert and they film it. "Midnight Special," on the other hand, is a TV studio situation with only 300 or 400 people at the most. You go through your tunes and wait for them to set up their camera shots, and give you your cues, and then you do it again, and by the time you've done it three times everybody knows what's going to happen, and the applause signs, and all the other...

Dan: I definitely like a concert better because in TV if you make a mistake you have to go back and do it over again. After a while everybody knows what you're going to do. Once the element of surprise is gone it's hard to get going again.

SM: Then you feel more relaxed in a concert environment?

Winter: Yeah. I just like playing to a real crowd rather than trying to create the impression of doing something that's not really real.

SM: Do you like playing to college audiences?

Winter: Oh yeah. Particularly in out of the way places that are hard to get to. Those people are really entertainment starved, whereas the typical Boston or Chicago audience sees all the groups. The smaller college audiences seem to be more fun. I like playing to all-college audiences.

SM: Isn't audience response an important part of any concert?

Chuck: That's the whole thing. If the audience doesn't give at least a little back we feel all bummed out.

Dan: It's much harder to play. If they're going to give a little, everything rolls better. If they're not going to give anything you have to try that much harder.

SM: Would you rather be on the road doing concerts or in the studio making records?

Winter: I like to do both of those things equally well. One is a good supplement to the other. I wouldn't want to be on the road all the time and I wouldn't want to be in the studio all the time either. The road is exciting in its own way but I enjoy the creative aspect of the studio, too. I like to have time off to think and write. I've never had a chance to do that, actually. Rick had that chance when he quit White Trash. He had been on the road for seven years and he just wanted to take a rest where he didn't have to play all the time. Being on the road is a hard thing just to maintain, day after day, year after year. But I'm definitely looking forward to getting back into the studio. SM: Do you ever get tired of the road and want to take a vacation?

Winter: People think that rock bands make a lot of money all the time and that's just not true. In my case, it had gotten to where I had to put a successful band together or just hang it up and go on home and quit on the concert level. I didn't want to do that. Nobody likes to admit failure.

If I should have any time off I would probably spend part of it in Texas and a lot of it in New York, because I've really gotten used to that life style, and a lot of my friends are there now. I feel sort of out of place when I go back to Texas because there's really not much to do there. I get back to Texas maybe once or twice a year to visit my parents. I wouldn't know what to do if I had some real time off because I've never had any. I'm either getting together new material for an album and then, when the album is released you have to go back on the road to promote it. It's like a never-ending rat race. You've got to keep pushing.

SM: Do you like the way this tour has been handled so far?

Winter: Yeah. The Wild West people have been just great and they've done everything we could possibly ask for. This tour is much easier and much better organized than any tour I've ever done in the past. It's a lot nicer when you enjoy working with people and they enjoy working with you.

SM: Are you pleased with the success of "They Only Come Out at Night?"

Winter: I'm very pleased and surprised, as a matter of fact, mainly because of "Frankenstein," the song that broke the album. We almost didn't include it on the album because we thought it didn't really fit with the rest of the songs and we were aiming at a younger, more commercial direction with the album. Also, it was a real long, spaced-out instrumental and we thought that nobody would like it. It was long because we kept editing it and finally ended up with all these pieces of tape all over the control room floor. Rick had the idea for the title "Frankenstein" from putting the pieces of tape together to make a song.

SM: Are you planning a "live" album soon?

Winter: No, our next album will be a studio album. We've got four or five songs recorded already and we're going back into the studio right after this tour. We want to do a "live" album eventually.

SM: Rick, who did you play with before you joined Edgar?

Derringer: I started out with the McCoys, then I played with Johnny, Edgar's brother, and then went to White Trash, and then I stopped and did some writing and producing for a while. Now I've got my own record coming out and I'm back on the road again.

SM: Is there any difference playing with Edgar as opposed to playing with Johnny?

Derringer: It's totally different. I enjoy playing with this band a little more but that's not to say I didn't enjoy playing with Johnny because you get a different kind of thrill out of that. Anytime you can play on a stage with a band that is able to excite an audience and you get a kick out of it, it's good.

SM: Have you spoken with Johnny since his ordeal? Is he ready to make music again?

Derringer: I'm working on a Johnny

Winter album now that's almost finished and I personally think it's the best album he's ever done. He seems to be happy and healthy and energetic and he's ready to go back on the road. I think he's really feeling good again, and I hope everybody will like what he's doing now, on records and on tour.

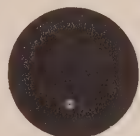
SM: A lot of people grew up on "Hang On Sloopy" and the McCoys. Do you like the old music better or do you like the music you are playing now better?

Derringer: It was completely different

then. I was very naive and a lot younger. It had its own kind of excitement. After you've been around two or three times the excitement changes. Now it's an excitement built on experience.

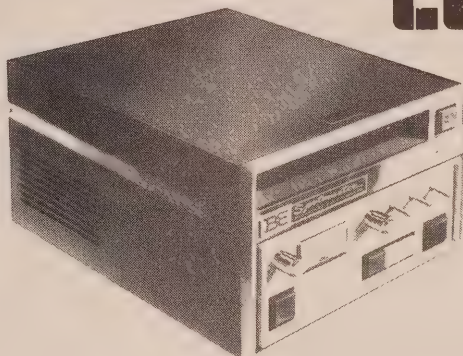
SM: Can any of you foresee where the band will go from here?

Dan: We haven't thought about a direction as such, but as a group we just want to come up with more and more material. We're all thinking about solo albums. Rick's album is out now and all of us are writing new material and we're going



Spotmaster

The incomparable **ten70**



World's finest cartridge tape equipment

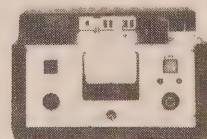
Here is the bold new standard in cartridge tape performance, versatility and ruggedness—the equipment that has *everything*! Five models of the magnificent Ten/70 are offered to meet every recording and playback application. All have identical dimensions. Any combination of two will fit in our sleek 19-inch roll-out rack panel, just 7 inches high.

Control features and options include manual high-speed advance, exclusive Auto-Cue with automatic fast-forward, automatic self-cancelling record pre-set, front panel test of cue and bias levels, built in mike and line level mixer, color-coded design for easiest possible operation.

Inside is a massive U.S.-made hysteresis synchronous "Direct Drive" motor, solid state logic switching, modular construction and premium components throughout, separate heads for A-B monitoring, full bias cue recording, transformer input and output, flip-top access to heads and capstan.

THE CLASSIC 500 C SERIES. Long the industry standard, SPOTMASTER'S 500 C series is still offered. Performance and specifications are second only to the Ten/70.

For complete details about SPOTMASTER cartridge units (stereo, delayed programming and multiple cartridge models, too), write or call today. Remember, Broadcast Electronics is the No. 1 designer/producer of broadcast quality cartridge tape equipment . . . worldwide!



BROADCAST ELECTRONICS, INC.

A Filmways Company

8810 Brookville Road, Silver Spring, Maryland 20910 • (301) 588-4983

**Johnny Winter recently returned to the music scene after an 11-month bout with heroin addiction.*

MORE INFO? CIRCLE SERVICE CARD ITEM 5.



back into the studio in January. Rick has his own label now called Blue Sky and we all want to be on it.

SM: Where do you want to go from here, Edgar?

Winter: We all have plans for solo albums and I'd like to do some experimental work in the studio, but I really hope this band stays together forever. I think Rick

will have a big influence on the group staying together because he's really into it. I like a vocal type band and Dan and Rick sing the way I like and the people like and it's good. I think our music will just keep getting better all the time. I also want to do other things like movie scores, music other than just rock and roll. I get a certain kind of enjoyment out of it but there is a lot of other stuff I would like to do. I want to do a wider variety of music and that only comes when people are ready to accept new ideas. It's hard to get people interested in something new. You have to start out in a more normal direction. I'm sort of crazy and I like crazy music and it's hard to play like that until people are interested in what you're doing. I think we'll have more room to expand in the future and I'm looking forward to that. Until then we'll keep playing our music for anyone who likes it and wants to hear it.

Editor's Note: I would like to take this opportunity to thank the Edgar Winter Group and their road manager for being as considerate and helpful as they were the night of the concert. And an especially big "thank you" goes to Mike Collie and the staff of Wild West

Productions in Houston. Mike was invaluable in assisting me before, during, and after the concert. It's great to be able to go to these concerts, interview the musicians, and then report to you in JCR. None of it would be possible without the helpful people like Mike and Wild West Productions. Hopefully there will be more concert reports and interviews in the near future. Thanks once again to Mike and WWP.

(P.S. — Watch for an upcoming interview with Mike Collie of WWP. The exclusive inside story of how a nationwide tour is produced — coming soon in the MID section of JCR!!!) SM

Carpenter Joins Staff of J.C.R.

Another new face has been added to the staff of JCR. The face belongs to Michael Carpenter, who as managing editor will be taking over some of the writing and editing chores formerly handled by our publisher, Jack Deskin. Carpenter, 21, is a junior at Central State University in Edmond, Okla., majoring in commercial art with minors in journalism and broadcasting. He is a graduate of Fair Park High School in Shreveport, La.

THE BEST



And because that's the way things are, the EMT-930st is also the most expensive turntable you can buy.

In the short run.

In the long run, you'll own precision-made equipment that really slashes maintenance costs, because it's virtually trouble-free. For years. Ask anyone.

Other features? Low rumble; $\pm 0.035\%$ rms ANSI flutter; and you can cue to any beat or syllable with a wow-free start from the world's only remote-controlled turntable.

You pay for what you get. And here, you get the winner.

For more information, write:

GOTHAM
AUDIO CORPORATION

Headquarters: 741 Washington Street, New York, NY 10014

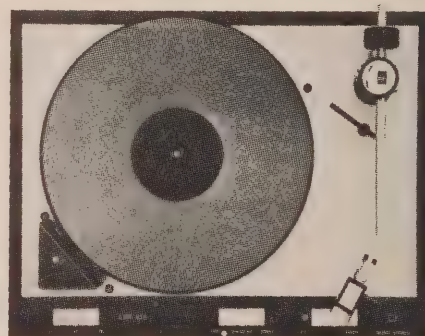
(212) 741-7411

West Coast Sales Office: 1710 N. LaBrea Ave., Hollywood, CA 90046

(213) 874-4444



THE SECOND BEST



We won't kid you.

The EMT-928 doesn't have all the ruggedness of our friend across the way.

On the other hand, the EMT-928 costs 40% less.

And it's self shock-mounting, so that you can drop it into an existing console desk. Also, it has a front panel speed adjustment trimmer our "neighbor" doesn't have.

A proven concept augmented for professional use, the EMT-928 stands second to none in construction, durability, and performance. Except for you know who.

Well, we can't win 'em all. But you can. Just take your choice.

For more information, write:

GOTHAM
AUDIO CORPORATION

Headquarters: 741 Washington Street, New York, NY 10014

(212) 741-7411

West Coast Sales Office: 1710 N. LaBrea Ave., Hollywood, CA 90046

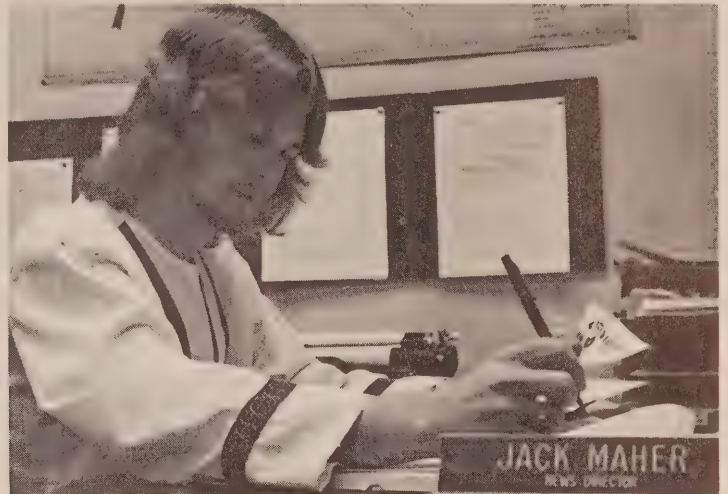
(213) 874-4444





Maher, right, interviews two NMSU students for "People's News."

KWRG Modifies News Format



Maher prepares copy for broadcast.

Some bold and innovative changes have been made in the news department of New Mexico State University's KRWG-FM, thanks to news director Jack Maher. Maher has, according to student Gene Huskey, "changed the newsroom from a sleepy broom closet to an active information center."

KRWG Constant Information broadcasts ten local newscasts a day, followed by coverage of important national events from ABC.

The biggest change in the news format, according to Huskey, is "Viewpoint," a public affairs program that has changed from what Huskey terms a "university mouthpiece" into a program dealing with important, and frequently controversial, subjects such as the effects of rape on victims; an interview with Jimmy Seals dealing with how the Bahai faith has affected the music and lives of Seals and Dash Crofts; and the Guru Maharaji Ji.

Another program that has undergone change is KRWG's monthly "Contemplation" series, which discusses love, death, the purpose of life, and other topics that are seldom discussed on radio.

An alternative to the regular news programming throughout the day is offered Monday through Friday at 11:00 p.m. "People's News" presents the news in a different perspective; it also involves

the campus community by asking for various people's reaction to the day's top news stories.

"The big change in the KRWG News," Huskey says, "is that it is concerned with people and their problems. Constant

Information does more than inform the community; it grows with the community. As the community changes its interests and beliefs, KRWG Constant Information will change its programs to meet their changing interests."



KRWG news staff, from left to right: assistant news director Jeff Guide; news director Jack Maher; movie critic Stephen Lloyd; and news editor Clare Futrell.

Is Block Better?

KANG: New Power, New Format

by Nancy Mann

When KANG's power increased from 10 to 20,000 watts, it gained a large part of northern and central California as a potential audience of six million. Still, it continued to broadcast only classical music and religious programs; continued to serve only the interests of the Seventh-day Adventists, Pacific Union College and the Angwin college community. "It wasn't one person's opinion, but more of a consensus of opinions," says Bruce Potterton, program director, "that we were not effectively using our channel and spectrum to serve the public interest."

In an unusual program called "Ten Until When," KANG experimented with a variety of formats. The Saturday night started with a block of classical music, switched to middle-of-the-road, switched to gospel, switched to country, and ended up at one in the morning with rock. "During the country program I read the feed price reports and used a southern accent," says John Rice, communications professor and KANG general manager. "We tried to make each format as authentic as possible."

The radio station board voted unanimously to change KANG's music to easy-listening because they felt that would best serve the local audience's interest. KANG geared itself to the Napa Valley with new programming and a new program of public relations. Weekdays, along with music, KANG broadcasts American FM Radio Network News hourly and news from the Associated Press. The explosion of two tank cars in the Napa Valley town of Yountville is an example of local news researched by a disc jockey on duty.

Short information programs include "Stock Market Report with Stewart Stone," "Sports with Wendel Tucker and Steve Miller," "People, Places, and Things"; biweekly social news and community calender, and "Technical Talks," a series of one minute lessons in audio electronics by Wilton Helm, chief engineer. Religious programs are "The Voice of Prophecy" and "The Bible in Living Sound." Public service announcements, educational items, and religious



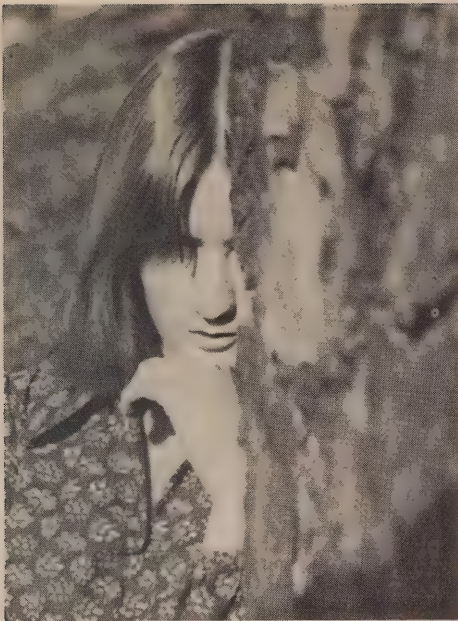
Left to right: Wilton Helm, chief engineer; Tim Davis, chief announcer; Lenna Anderson, corresponding secretary; Russ Elloway, engineer; Naomi Kiyabu, music director; Dave Clark, announcer. Above, in the inset: John Rice, communications professor and KANG general manager.

spots intersperse KANG's music.

On weekends KANG varies its programming. At sunset Friday, the start of the Seventh-day Adventist's Sabbath, begins a 24-hour period of religious programming that includes music, Bible study, "Ministry in Melody" performed by Pacific Union College students, the college church service, "Religion in the News with Myron Sutton," a children's Bible story hour, a request time, and classical "Great Music of the Church."

Sunday programming is much like weekday programming but includes Bruce Potterton's "Insight," an interview/call-in program on Napa County issues, and an hour of stereo classics. "Almost Anything Goes" experiments with free-form radio one Saturday night each month. The first show ranged from electronic Beethoven to Spike Jones. The second show combined stories and ballads.

Only \$15,000 of KANG's \$66,000 budget comes from Pacific Union College.



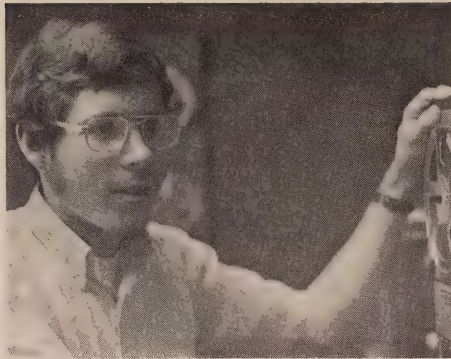
Nancy Mann, author.

Local business underwriting, benefits, and listener contributions provide the rest. Underwriters get ads in the new program and shopping guide, "The Paper," and are mentioned on the air as patrons. "Ski '73" earned the station \$500 with ski exhibits, a ski fashion show, and Warren Miller's "Skiing's Great." Listeners contribute regularly through the "5 a Month Club."



Wilton Helm and his quadruplex machine.

KANG tries to combine the best of both educational and professional radio. Broadcasting students are taught every commercial skill on the air except for reading commercials. KANG workers are expected to be professional and so they



Bruce Potterton, program director and engineer.

are better-trained for the professional world. KANG is a non-commercial station with one commercial philosophy: give the public what it wants. KANG has a large audience (a communications research class survey showed 34% of the local community of Angwin) yet provides education and information.

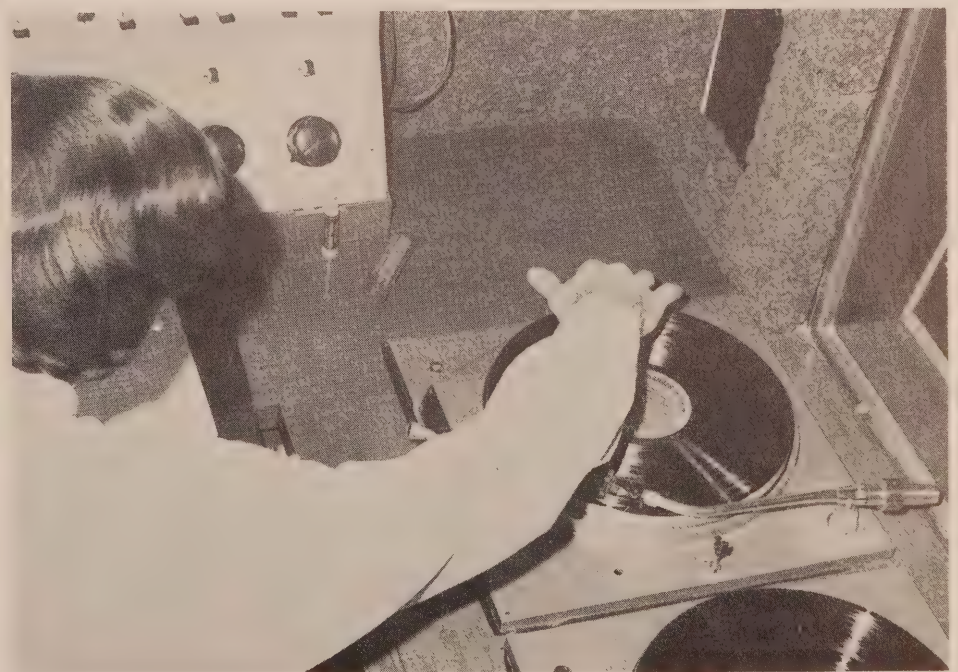
KANG feels responsibility to public interest includes not only better programming but also better technical sound. "KANG," says Bruce Potterton, "hopes to be the second ('Maybe third,' says Wilton Helm) discrete, quadruplex broadcaster in the nation." Last year KANG's stereo generator became so bad that Helm doubted it would pass FCC inspection. Replacement would cost \$1,500. When a staff member jokingly suggested that engineers Helm and Potterton build one, they did. The student-built generator not only saved \$1,000 and improved the stereo sound, but also

added the capability of discrete, four-channel sound. "Discrete is the only quadruplex sound," says Potterton. Matrixing, already in radio use, arbitrarily divides stereo into four channels while discrete starts out with four channels.

Lou Dorren, originator of the discrete system, gave help and advice; Helm made a computer analysis and designed the circuits; Potterton did the circuit board layouts and packaging. Because discrete quad is not yet FCC approved, KANG still broadcasts stereo. Before KANG can become a quadruplex broadcaster, it needs FCC approval, quadruplex boards and turntables, quadruplex production equipment, and a quadruplex library. "On the transmitter end," according to Helm, "it's only a matter of unhooking four wires and hooking up two audio lines."

Automation is another possibility in KANG's future. "It would allow us to expand our 18 hours to 24 at low cost, let us better utilize our production equipment for editorials and public service announcements, and help cut down on mistakes," says Potterton.

Like most college stations, KANG trains students on the air; if mistakes could be edited out before programs are broadcast, KANG could achieve the smooth sound it wants. If the radio station board gives Helm and Potterton permission to design the automation system, they plan to build what might be the first quadruplex automation system in the nation.



Laurie Gepford cues up record.

Is Block Better?

KRVS:

Making the Most of Block

by Thomas Spann

"With less power than a common light bulb, this is mighty KRVS, 88.3 FM in Lafayette, Louisiana." This station ID probably reflects the attitude of many students working at low powered educational stations across the nation. Granted, a 10-watt transmitter will rarely conjure up a respect among students which approaches awe and reverence. But at the University of Southwestern Louisiana, where the above ID was aired, the general contempt for the station's power was only an indication of the dissatisfaction and apathy which can develop within a station after a decade of operation.

From its inception in 1963, KRVS-FM, like other campus stations, has been subject to the influences of the faculty, the administration, and the student body. Although licensed to an independent student corporation and funded largely by student fees, actual control of the station has been in the hands of the administration working through the Department of Speech. In recent years, however, the students have exerted an increasing influence on the policies and operating procedures of the station. Student desires for additional power culminated last year in the creation of a new administrative position, the Student Station Manager. Appointed by a faculty-student committee of the university, the Student Station Manager works with one member of the speech faculty in programming the station and overseeing its operation. It is through this division of authority that the desires of both the administration and the students are hammered into an acceptable compromise.

As might be expected, the greatest controversy developed over the program format to be followed. It quickly became

obvious that no single format would satisfy all factions, so block programming became the logical choice. Block programming may not be as popular among educational broadcasters as in the past but it does have one important advantage: it encourages experimentation.

Forced into block programming by necessity, it was decided to make the best of the situation by exploiting the concept's flexibility. Some old programs from previous years were retained but the students were vigorously encouraged to develop pilot formats they thought would be successful. Some observers feared the students would see this as a chance to program only hard rock and, indeed, there was a sudden shift to programs based on hard rock early in the term. It did not take long, however, for even students devoted to the most raucous acid rock to realize that few people will listen to rock hour after hour. This was no surprise to the more knowledgeable students because it was apparent the commercial stations in the community had already saturated the market. As this realization spread among station personnel, new ideas from programs began to emerge and music formats mellowed.

As with most new ventures, the majority of the proposed programs never got beyond the talking stage. Several ideas did reach fruition and, in at least one case, the response of the community has been encouraging. Carl Thibeaux, a black sophomore majoring in broadcasting, suggested the station air a program featuring "soul music." Nobody knew how a soul format would be received; it had never been given a fair trial by any station serving the market. Thibeaux expressed great confidence in the idea,

volunteered to do all the advance preparation and then host the show personally, so he was scheduled for the 3-5 p.m. slot weekdays. A simultaneous promotion campaign was launched to publicize the new offering.

The response was immediate and overwhelming. Requests started pouring in so fast that two secretaries had to be assigned just to catch the phones. "Fan mail" arrived, something previously unheard of at KRVS. But even more gratifying than the response of the audience was that of local commercial broadcasters. Station managers and program directors who in the past had treated KRVS with benevolent neglect started calling or dropping by the studios to offer jobs to "the soul jock." One program director whose offer was rejected declared he would have to "retaliate" because KRVS was seriously cutting into his station's afternoon audience. Several businessmen called asking for the opportunity to buy time on the program, one asking for the full two hours, five days a week. While this may be typical for other educational stations, it seems rather remarkable for a 10-watt station whose appeal was so low only six months ago that the station's call letters did not appear on the ARB.

A few other experimental formats have also started to draw followings. The "Country Rock" show draws a number of devoted listeners and "Concert Hour" featuring classical music has a faithful audience. This is not to imply that there are no programming problems at KRVS, of course. The experimental jazz and progressive rock programs have not become glittering successes nor have the three foreign language programs (French, German, Spanish) challenged local ratings. The local news operation remains weak and many staff announcers lack poise.

In spite of the problems which continue to plague our programming, there can be no doubt that the outstanding success of the soul format has had a significant effect on station morale. There seems to be a new sense of pride and purpose among the station personnel. But perhaps the most important development has been that the students have discovered for themselves the veracity of the old philosophy so often repeated in broadcasting courses: provide a unique and desirable service in your market and the audience will respond. Even if the station's power is less than that of a common light bulb.

parkway unwraps...

one of the best packages
in broadcasting...



the parkway economy group ...

IN RECITAL —
Richter, Stern,
Fischer-Dieskau. . .
the world's greatest
artists performing
in live concert. . .

THE VOCAL SCENE —
a delightful excursion in the world
of opera with George Jellinek,
music director of WQXR, the radio
station of the New York Times.

FIRST HEARING
Three of the nation's leading
music critics sit as a court
of opinion to applaud
or skewer new classical
recordings in their
American
premiere.

FIVE
STERO HOURS
A WEEK
INCLUDING:

*PROMENADE
CONCERTS* —
The BBC's most popular
concert music series
recorded live in London's Royal
Albert Hall with outstanding
orchestras, conductors and soloists.

THE MUSIC OF AMERICA —
A quartet of programs with jazz,
folk, the classics and lyric theater
alternating in successive weeks.

PLUS! —
Once a month — a full length play!
the greatest classics of the theater —
Shakespeare, Chekhov, Anouilh,
Ibsen, and Rattigan —
performed by such stars as
Sir Ralph Richardson,
Lynn Redgrave,
Peggy Ashcroft,
Paul Scofield,
and
Sir John
Gielgud.

More than 50 stations
count PEG in their schedule . . .

a phone call or letter can begin
service to your station.

\$32. a week delivers the entire package to your door.

PARKWAY PRODUCTIONS INC.

7979 Old Georgetown Road Washington, D.C. 20014
301- 656-9609

MUSIC INDUSTRY DEPARTMENT

Albums

RINGO
GOODBYE YELLOW BRICK ROAD
FOR EVERYMAN
TUBULAR BELLS
THE JOKER
MOONDOG MATINEE
MIND GAMES
DON'T CRY NOW
TIME FADES AWAY
BERLIN
MYSTERY TO ME
HANK WILSON'S BACK-VOL. I
FULL SAIL
QUADROPHENIA
WAKE OF THE FLOOD
EVERYBODY LIKES SOME KIND OF MUSIC
BOWIE PINUPS
LADIES INVITED
ISLE OF VIEW
BREEZY STORIES

RINGO STARR
ELTON JOHN
JACKSON BROWNE
MIKE OLDFIELD
STEVE MILLER BAND
THE BAND
JOHN LENNON
LINDA RONSTADT
NEIL YOUNG
LOU REED
FLEETWOOD MAC
LEON RUSSELL
LOGGINS & MESSINA
THE WHO
THE GRATEFUL DEAD
BILLY PRESTON
DAVID BOWIE
J. GEILS BAND
JIMMY SPHEERIS
DANNY O'KEEFE

APPLE
MCA
ASYLUM
VIRGIN
CAPITOL
CAPITOL
APPLE
ASYLUM
WARNER BROS.
RCA
WARNER BROS.
SHELTER
COLUMBIA
MCA
GRATEFUL DEAD
A&M
RCA
ATLANTIC
COLUMBIA
ATLANTIC

Singles

DYER MAKER
ME & BABY BROTHER
MIND GAMES
JUST YOU & ME
MY MUSIC
JIM DANDY
BRIGHT WHITE
MAGDELENA
PHOTOGRAPH
GOODBYE YELLOW BRICK ROAD
SPACE RACE
I GOT A NAME
HIGHER AND HIGHER
BABY PLEASE
SHOWDOWN
MERCURY
AIN'T GOT NO HOME
ANGEL SPREAD YOUR WINGS
PRETTY LADY
GOOD OLD SONG

LED ZEPPELIN
WAR
JOHN LENNON
CHICAGO
LOGGINS & MESSINA
BLACK OAK ARKANSAS
SHAWN PHILLIPS
DANNY O'KEEFE
RINGO STARR
ELTON JOHN
BILLY PRESTON
JIM CROCE
BETTE MIDLER
DAVE MASON
ELECTRIC LIGHT ORCHESTRA
JIMMY SPHEERIS
THE BAND
DANNY O'KEEFE
LIGHTHOUSE
DOBBIE GRAY

ATLANTIC
UNITED ARTISTS
APPLE
COLUMBIA
COLUMBIA
ATLANTIC
A&M
ATLANTIC
APPLE
MCA
A&M
ABC
ATLANTIC
COLUMBIA
UNITED ARTISTS
COLUMBIA
COLUMBIA
ATLANTIC
POLYDOR
MCA

Break - Outs



LIVE DATES—Wishbone Ash
WMUH, Muhlenberg Coll.
Allentown, Pennsylvania

BETTE MIDLER — VOL. I
WTGR, Memphis State Univ.
Memphis, Tennessee

SPACE RITUAL—Hawkwind
WFRN, Furman University
Greenville, S.C.

Record Reviews

As an addition to the review department this month and in the future, I will publish reviews by Michael Carpenter, who has just joined us here on the staff of JCR. I will also publish reviews by campus music directors who wish to contribute and see their name in print.—SM



SPACE RITUAL, LIVE AT LIVERPOOL STADIUM HAWKWIND

UNITED ARTISTS UA-LA120H 0798

The first thing one notices as he looks at Hawkwind's new album is the jacket design. It is a complex labyrinth of colors. After locating the albums, however, you are aware that the excellence of the work is also in the grooves. "Space Ritual" is a beautifully put together album dwelling on themes of the future. The music is tight; it moves and is certainly one of the most refreshing sounds I have heard this year. Best cuts include: "7x7," "Sonic Attack," "Master of the Universe," and "Space is Deep."

Jim Hawkinson, Music Director,
WFRN, Furman Univ.

FOURSIDER LIZA MINNELLI

A&M

A complete description of Liza was never any better than the songs on this one. Side One captures all of her brilliance in a live performance. Side Two tells a tender love story topped off with John Denver's "Leaving on a Jet Plane," as only she can do it. The last two sides are Liza Minnelli singing her heart out. A very fine album!

TUBULAR BELLS MIKE OLDFIELD

VIRGIN

It's Great!! 'Nuff Said!

Ron Williams, Music Director
KMPS, Univ. of Alaska

DISC NOTES

by Steve McIntyre

I went to a concert last month that I really came out of with a good feeling of emotional satisfaction. I felt warm and good for a change. The pressures and frustrations of everyday living in this crazy world was gone for a little while. All these great feelings were caused by a group whose style and talent have always been there; their popularity has flowed back and forth with the times, but they have always been a sort of standard in American music. I'm speaking of The Beach Boys.

I don't know anyone who doesn't like their "oldies," i.e. "Little Deuce Coupe," etc. Listen to some of their new music. "Surf's Up," "Live in Holland" and so on. I think you'll be pleasantly surprised 'cause the good times and happy feelings are still there. The music is still beautiful and Brian Wilson's harmonies still send shivers up and down the spine. The Beach Boys should patent and sell themselves as a cure for whatever ails you. I strongly advise you to take a dose.

T.C.B.

I received an interesting letter the other day from Augie Blume at "The Music News and Radio Rag." It's a new publication that wants to fill the vacuum among the trade papers and other music publications. If you are interested drop him a line at: P.O. Box 600, Mill Valley, Calif. 94941. Looks like it's going to be something.

T.C.B.

By the way, Augie has left the staff of Grunt Records to go with the aforementioned publication. Grunt is in the process of getting it together again and we are looking forward to some new releases to be coming from San Francisco real soon.

T.C.B.

Keep sending your playlists, "breakouts," and articles and reviews. Who knows? You might see your name in print.

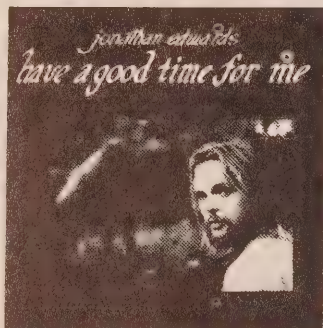
Record Reviews

BRAIN SALAD SURGERY EMERSON, LAKE, & PALMER

MANTICORE MC66669

As is the case with all of Emerson, Lake, & Palmer albums, the first time you sit down and listen to it you are not quite sure whether you like it or not. "Brain Salad Surgery" is no exception. After the second or third time through I found myself digging the album just as much as I like all the other E, L & P albums. Keith Emerson is one of two keyboard masters in the world today (Rick Wakeman is the other). Chalk it up as another great album for E, L & P.

SM



HAVE A GOOD TIME FOR ME

JONATHAN EDWARDS ATCO SD7036

Jonathan Edwards has always been one of my favorite male vocalists, and he keeps getting better and better all the time. Every cut should get airplay, and once they get airplay the requests for more should start flooding your switchboards. A GREAT ALBUM!!

SM

Other New Releases

10 CC
10 CC

UKS-London UKS53105

ADDRESSED TO THE CENSORS OF LOVE

GARY FARR

ATCO SD7034

CATCH A FIRE THE WAILERS

ISLAND SW9329

BURNIN' THE WAILERS

ISLAND SMAS9338

BETTE MIDLER BETTE MIDLER

ATLANTIC 7270

SELLING ENGLAND BY THE POUND GENISIS

THE FAMOUS CHARISMA LABEL FC6060

Gerbner Named to Magazine Post

by Dorothy Kerr

The Board of Directors of the International Communication Association has appointed George Gerbner editor of the *Journal of Communications*. Dr. Gerbner is dean and professor of communications at the University of Pennsylvania's Annenberg School. The *Journal*, which will be redesigned and expanded, will be published by the Annenberg School Press in cooperation with ICA.

International in scope, the *Journal of Communication* is concerned with communications study and practice in the broadest sense. Its audience consists of

those in every field who are interested in research and policy development and in the public impact of communications study. Editorial collaborators and contributors come from fields related to communications, including speech, linguistics, journalism, radio, television, film, advertising, anthropology, psychology, economics, the social sciences, history, education, philosophy, business and industrial management, and the arts.

One hundred leading scholars from 25 countries have joined the *Journal* as consulting and contributing editors. North Americans in the group include

Ray L. Birdwhistell, Roger Brown, Douglass Cater, Herbert J. Gans, Erving Goffman, Dell Hymes, Harold D. Lasswell, Paul F. Lazarsfeld, Marshall McLuhan, Nathan Maccoby, Charles E. Osgood, David Riesman, Alfred Smith, and Dallas W. Smythe. An Editorial Board of 13 will advise the editor on policy.

The Winter 1974 issue, to be available in January, will feature articles on a 20-year study of affective meaning systems across cultures; the global traffic in mass-produced images; an analysis of the role of the media in Allende's Chile; an authoritative assessment of problems and prospects in the TV violence research program; and a U.S.-Canadian survey of Archie Bunker's effect on bigotry.

In addition to major studies and articles, the expanded *Journal of Communication* will publish brief research reports, reviews of current and important books, notices of significant scholarly activity and work in progress, and news of organizations, programs, publications and conferences of wide professional interest.

Armstrong Foundation to Give Awards for FM Programs

The Armstrong Awards Committee said today that \$4,000 in prize money will be given out in its Tenth Annual Armstrong Awards Program for the best FM radio programs of 1973.

Some 3,000 FM radio stations in the United States and Canada have been invited to participate in the competition, which is sponsored by the Armstrong Memorial Research Foundation. It is administered by the Columbia University Engineering School, where the late Edwin H. Armstrong, who invented FM broadcasting, was a professor and researcher.

The major awards, divided into eight \$500 prizes, are awarded for excellence and originality in four categories: news, community service, education and music. Half the awards go to commercial stations, and the other four to non-commercial outlets.

Deadline for entries is February 18, 1974. Entry forms may be obtained by writing to Executive Director, Armstrong Awards, 510 Mudd Building, Columbia University, New York, New York 10027.

**SPOTMASTER®
REBUILDING
SERVICE**

**CLEANING
ADJUSTMENT
DIAGNOSIS
\$45**

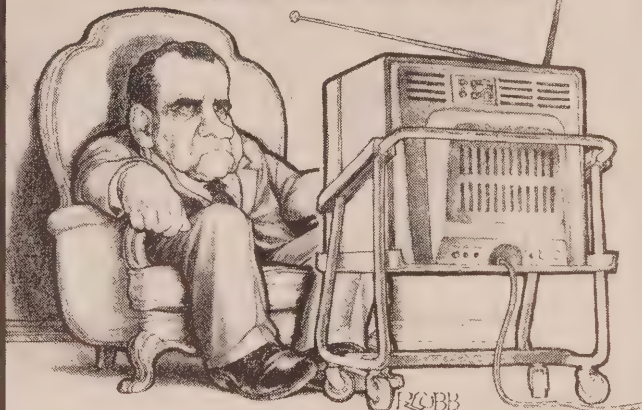
We will thoroughly clean and adjust your 400 or 500 series SPOTMASTER® record/play unit for \$45.00. Delay model \$5 extra. Playback unit \$35.00. Any malfunctions or defective parts noted during preliminary testing will be corrected only after customer notification and approval. We are a franchised SPOTMASTER® dealer in new equipment, used equipment, and parts.

COMMUNICATION MEDIAS
P.O. BOX 54 / ALLENTOWN, PA. 18105
PHONE (215) 437-0607

Ship all equipment freight prepaid.
New accounts must enclose check with order.

MORE INFO? CIRCLE SERVICE CARD ITEM 8.

THE WIT AND WISDOM OF WATERGATE



DON'T MISS IT! THE FIRST "ACTUALITY" LP ON THE SENATE WATERGATE HEARINGS!

"The Wit and Wisdom of Watergate" (with the original cast) puts you in the Caucus Room. Hear the ingenuous testimony of Robert Odle. . . the pragmatic pandemonium of Anthony Ulasewicz. . . John Dean's one memory lapse. . . and more.

This custom album is now available for campus and college radio stations, or for classroom use and can serve your audience in a number of ways:

- * As a short break between programs
- * As a reminder of your in-depth news coverage
- * As actuality for documentary production
- * As pure entertainment around the news story of the year

Each band is self-contained, isolating the characters and the context, putting you in the center of the greatest political story of the decade.

Not Available Commercially.
SEND IN YOUR ORDER TODAY!

Mail to: *KPFK Record, Pacifica Program Service,
5316 Venice Blvd., Los Angeles, Ca. 90019.*

Send me _____ copies of *The Wit and Wisdom of Watergate* at \$5.00 each. Allow 3 weeks for delivery. Total enclosed \$_____
(no C.O.D.'s).

Name _____ Station _____
Address _____
City _____ State _____ Zip _____

MORE INFO? CIRCLE SERVICE CARD ITEM 9.

new products

New Tape Electronics Upgrades Single-Channel Recorders

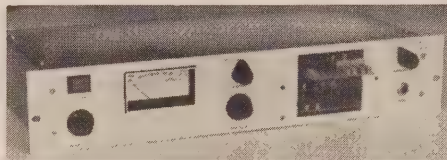
Inovonics' Model 360 Tape Recording Electronics replaces tube-type electronics in older single-channel professional recorders.

It is designed as a plug-for-plug replacement package for Ampex 300, 350/351, and 354 tape transports and will perform with original heads. The Model 360 Electronics are also adaptable to most other single-channel tape transport and head assemblies.

The 360 is completely self-contained and highly reliable. The internal power supply is fully regulated to assure stable operation despite wide variations in line voltage. Plug-in circuit cards and solid-state design simplify maintenance and increase performance.

All adjustments are accessible from the front. Panel controls include Record Gain and Repro Gain with preset CAL

positions, and solid-state Monitor and Equalization switching to eliminate contact noise and to permit remote control of both these functions. The 360 is housed in a standard rack size cabinet. Price: \$645. Contact: Inovonics Incorporated, 1630 Dell Avenue, Campbell, CA 95008. Phone 408/374-8300.



MORE INFO? CIRCLE SERVICE CARD ITEM 11.



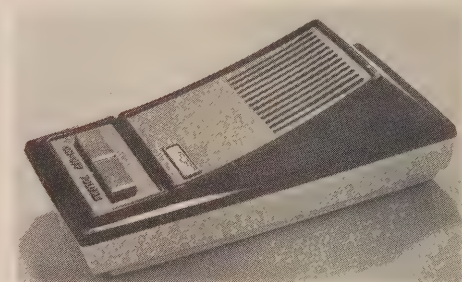
"Cordless Conversation" Introduced by Ford Industries, Inc.

Ford Industries, Inc., Oregon-based manufacturer of Code-A-Phone automatic

telephone answering and recording systems, has announced the introduction of their all new Speakerphone. Billed as the first truly "hands free" telephone, Ford engineers cite major improvement in sound fidelity as a significant factor in the development of the new product. Designed for installation on any telephone line, with standard telephones, or with key sets, the Speakerphone allows its user to talk on the telephone without using the regular handset. The Speakerphone is perfect for normal two-way conversations as well as group conversations such as conferences.

Manufactured to telephone industry standards, Speakerphone is simple to install, low in cost and attractive in design. Available in charcoal/gray, the Speakerphone utilizes the latest in electronic circuitry methods to achieve high reliability, excellent sound fidelity and all in a very compact size.

Ford Industries, Inc., is located at 5001 S.E. Johnson Creek Blvd., Portland, Oregon 97206.



MORE INFO? CIRCLE SERVICE CARD ITEM 12.



MIL Electronics, Inc.

Power supplies for "NIXIE" tubes available in two series, T and N. Series T, contained in a 1 x 1 x 1/2 inch package, delivers 200V at 3 ma. Series N is a 1 x 1 1/2 x 1/2 inch package that delivers 200V at 12 ma, sufficient to drive up to four or five tubes simultaneously. All packages are designed for printed circuit mounting. Models requiring input voltages of 5, 6, 12, 24 and 28V are available. Priced at \$15.95 and \$29.95 for T and N respectively. Delivery from stock. Contact: MIL Electronics, Inc., 176 Walker Street, Lowell, MA 01854. Phone: 617/453-4142.

TAPECASTER
CARTRIDGE
RE-LOADS

TAPECASTER
HOT LINE
TOLL FREE ORDER NUMBER
800 638-0977
PLEASE USE OUR REGULAR NUMBER
FOR SERVICE AND TECHNICAL
INFORMATION

REPLACEMENT TAPE
AND HUB IN MOST
NAB CARTRIDGES

PRICE LIST

40 SEC	\$.80
70 SEC	.85
100 SEC	.90
2 1/2 MIN	1.15
3 1/2 MIN	1.25
5 1/2 MIN	1.50
10 1/2 MIN	2.25
MINIMUM ORDER (ASSORTED) \$10.00	

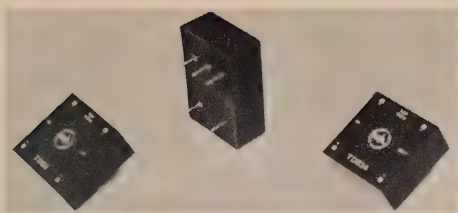
DIRECTIONS

REMOVE OLD HUB FROM CARTRIDGE AND DISCARD

INSERT NEW HUB AND REASSEMBLE CARTRIDGE

TAPECASTER TCM, INC.
Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851 Area Code 301 881-8888

MORE INFO? CIRCLE SERVICE CARD ITEM 10.



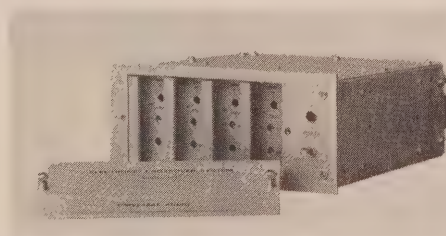
MORE INFO? CIRCLE SERVICE CARD ITEM 13.



New "Active" Crossover Network For Bi-Amp and Tri-Amp of Two-Way and Three-Way Speaker Systems

A radically different concept in electronic crossover systems from UREI is employed ahead of power amplifiers to increase efficiency and performance of loudspeaker systems. Two plug-in cards, the 521L (for two-way) and 521H (for mid and high in three-way) make the crossover frequencies continuously tunable: 200 Hz to 2 kHz for 521L and 1 kHz to 10 kHz for 521H. No changing of fixed components to establish optimum crossover frequencies for any two-way or

three-way speaker system. All inputs and outputs are transformer-isolated but may be bypassed if desired. Filter characteristic is two pole Butterworth, yielding 12 dB per octave or 40 dB per decade attenuation rate with essentially perfect frequency flatness within the passband. Available with or without internal power supply. One card (521L) is required for each two-way system; two cards (521L and 521H) provide three-way outputs for tri-amplification. Model 521P housing holds four cards and has its own power supply; Model 521E holds four cards and has no power supply, but can be powered from the 521P. Up to eleven cards can be mounted in a 19" rack (3½" high) for large installations, using a standard card cage and external ± 15 to 24 vdc supply.



MORE INFO? CIRCLE SERVICE CARD ITEM 14.

NEW SALES NETWORK INAUGURATED

"Baltimore Youth Pulse," a radio and television promotion and production firm based in Baltimore, Md., has begun a college radio sales network. "The BYP Sales Network" will begin this summer on a national basis.

Any station owned or affiliated with a college may join the network. No investment is required, and the only fee is a ten percent commission. Interested stations should write to Jay Fraser, Special Projects, Baltimore Youth Pulse, Box 518, Brooklandville, Md. 21022. All affiliations between stations and the network must be finalized by May 1, 1974.

AM & FM LIMITERS • REMOTE, LINE & MONITOR AMPLIFIERS • FM ANTENNAS • ANTENNA SAMPLING & TUNING EQUIPMENT
• ATTENUATORS • TONEARMS • SPARTAMATION: PROGRAM
LER, TAPE CARTRIDGE & REEL/REEL REMOTE CONTROL, P
FIER & MONITOR, TAPE CARTRIDGE CAROUSELS, TIME AN
14" REPRODUCER • REEL/REEL RECORDER-REPRODUCE
• CENTURY SERIES TAPE CARTRIDGE MODULAR RECORD-
CONDITIONING SERVICE • TONEARM PICKUP CARTRIDGES &
CONSOLE: MONO, STEREO (QUAD CAPABLE) • 8-MIXER
SOLES • 5-MIXER MONO OR STEREO CONSOLES • 4-MIXE
TRIDGE TIME DELAY & REVERB SYSTEM & DELAY CARTRI
ERASER • TAPE HEAD DEMAGNI
• TEST TAPE CARTRIDGES • T
MONO OR STEREO HEADPHO
CENTERS WITH FURNITURE • S
TURNABLES • AM TRANSMITT
kw, 25 kw OR BUILT TO ORDER
2.5 kw, 5 kw, 12.5 kw, 20 kw, 40
QUENCY & MODULATION MONI
LATION MONITORS, MONO & S
WIRE LINK REMOTE CONTROL •
INTENSITY METERS • ANTENNA
• DIRECT FM EXCITER • SCA G
LIGHTING SYSTEMS • PREAMPLIFI
POWER SUPPLIES • REMOTE PICKUP SYST
OTHER FINANCING ARRANGEMENTS • COMB
SYSTEMS • MICROPHONE STANDS & BOOMS •
BE FIRST NAME FRIENDS . . . BIG ENOUGH TO OFFER EVERYTHING. CALL US COLLECT . . .

SIZE
APE
NES
PEA
ERS:
• FM

CONTROLLER, RANDOM ACCESS SUB-CONTROL-
PROGRAM LOGGING, DIGITAL CLOCK, LINE AMPLI-
NOUNCER, ALARM SYSTEM • REEL/REEL CORINTHIAN
RS • RACK CABINETS • COAX & SHIELDED CABLE
PLAYBACK SYSTEM • TAPE CARTRIDGES & RECON-
STYLI • CENTURION CUSTOM 8-16 MIXER AUDIO
MONO OR STEREO AUDIO CON-
REMOTE AMPLIFIER • TAPE CAR-
DGES • TAPE CARTRIDGE OR REEL
R • TAPE HEAD ALIGNMENT GAUGE
CARTRIDGE STORAGE RACKS •
• STUDIO OR REMOTE CONTROL
KER SYSTEMS • MICROPHONES •
50 W, 1 kw, 3 kw, 5 kw, 10 kw, 15
TRANSMITTERS: 10 W, 250W, 1 kw,
kw OR BUILT TO ORDER • AM FRE-
TORS • FM FREQUENCY & MODU-
TEREO & SCA • RF AMPLIFIERS •
S.T.L. • PHASE SAMPLERS • FIELD
TOWERS • FM ANTENNAS • ISOCOUPERS
ENERATOR • STEREO GENERATOR • TOWER
ERS, AMPLIFIERS, TURNTABLE & AUDIO • AC
EMS • AUDIO RECORDING TAPE • LEASE &
INERS, DIPLEXERS, MULTIPLEXERS • WIRELESS MICROPHONE
SPARTA, THE 'JUST RIGHT' COMPANY. SMALL ENOUGH TO

in a word . . .

everything



SPARTA
ELECTRONIC CORPORATION

5851 Florin-Perkins Road, Sacramento, Ca. 95828
916 383-5353 TELEX 377-488 CABLE SPARTA
A DIVISION OF COMPUTER EQUIPMENT CORPORATION

MORE INFO? CIRCLE SERVICE CARD ITEM 15.

FOR WHAT IT'S WORTH...

by Michael Carpenter

Pretaped syndicated radio programming seems to be a coming thing. Most of the programs are resurrections of Thirties radio drama, such as *The Shadow* and *The Lone Ranger*. But some of the programs are all new, such as Rod Serling's *Zero Hour* and *The National Lampoon Radio Hour*.

Such programming can only be good news for both broadcasters and audiences. Quality radio programs, we believe, could even compete with television for prime time, if the programs were strategically placed in the evening schedule.



Perhaps you've noticed that JCR has a new look. The changes were made by Don Davis of Heritage Press in Stillwater, Oklahoma. Heritage Press has handled our layout and printing since we moved to Oklahoma. Don has put a lot of his own time on improving our format, at no cost to us. We think he deserves some credit for his work.



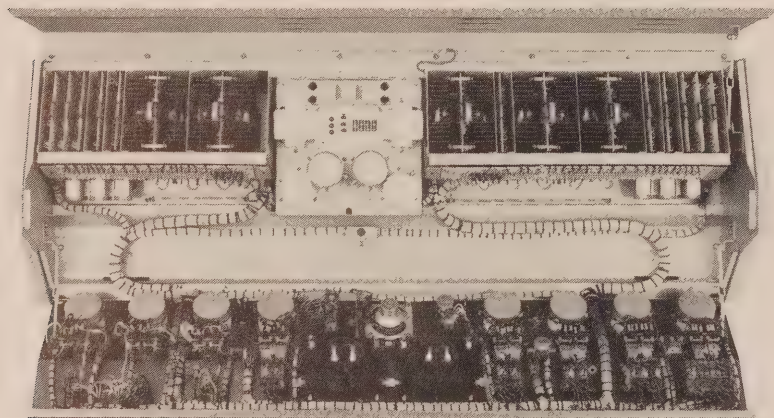
For those of you whose stations aren't members of IBS, we've got really great news. IBS regional director Lee Harbert



informs us that both ASCAP and BMI will have computer billing services by 1975. This means that if you haven't been getting them all along, you'll soon be getting an annual statement from one or both companies for their music clearance fee — \$200 per year. For IBS members, it's only \$45.



**Beautiful on the outside.
But it's what's inside the Stereo 80
that really counts.**



Inside you'll find solid-state plug-in amplifiers on printed circuit boards for outstanding stereo performance.

And you get frequency response of 20 to 20,000 Hz with less than 1 dB variation, and distortion less than 0.5% at all frequencies.

Great flexibility, too. Eighteen inputs into eight mixing channels satisfy virtually any stereo requirement.

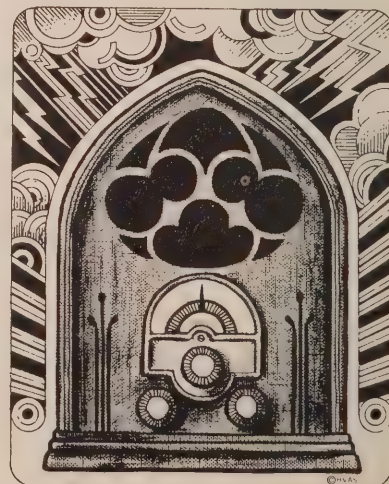
There's much more.

Write for complete Information.

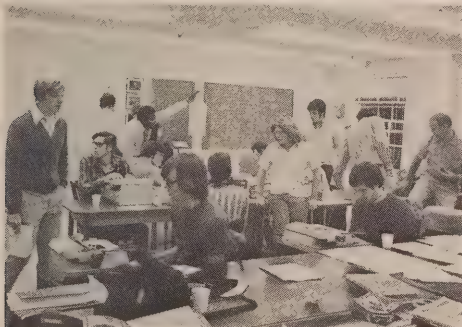
HARRIS
GATES DIVISION
Quincy, Illinois 62301, U.S.A.

The oil shortage has apparently taken its toll on the record industry. Harbert also tells us that there is a shortage of the petroleum-based plastics from which records are made. It may mean a slowdown in record service to college stations, he warns.

Perhaps a shortage of record materials will force publishers to be a little more selective in what they come up with.



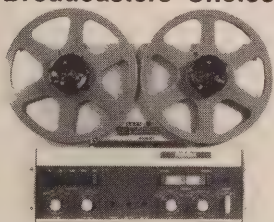
ELECTION NIGHT COVERAGE



Forty journalism students at Washington and Lee University provided continuous election night coverage on the campus FM station, WLUR, with reporters at the headquarters of most candidates, at polling places, and in the studio. Several other broadcast stations in Virginia and Washington, D.C., relied on WLUR for area reports.



Broadcasters' Choice:



Spotmaster/Revox A77 Mark III-B

- Lifetime guarantee
- Takes 10 1/2" reels & NAB hubs
- Standard & Dolby versions
- Superb specs & performance

Spotmaster and Revox have joined forces to develop this ruggedized, rack-mounted version of the A77 stereo recorder specifically for broadcast use. Choose the standard version, or the Dolby model with its incredible 70 dB S/N ratio. All basic parts except heads, capstan and pressure roller are guaranteed for life. Your choice of 2- or 4-track stereo operation at 7-1/2 and 3-3/4 ips. Other speeds, full-track heads, accessories optional. Call or write:

BROADCAST ELECTRONICS, INC.

A Filmways Company

8810 Brookville Rd., Silver Spring, Md. 20910
(301) 588-4983 • TWX 710-825-0432

MORE INFO? CIRCLE SERVICE CARD ITEM 17.

TAPECASTER

NEW X-700RP

- Automatic deck
- Precision adjustable head bracket
- Heavy-duty air-damped solenoid

NET PRICE **\$550⁰⁰**

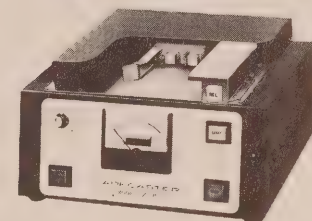
TAPECASTER

HOT LINE

TOLL FREE ORDER NUMBER

800 638-0977

PLEASE USE OUR REGULAR NUMBER FOR SERVICE AND TECHNICAL INFORMATION



TAPECASTER TCM, INC.

Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851
Area Code 301 881-8888

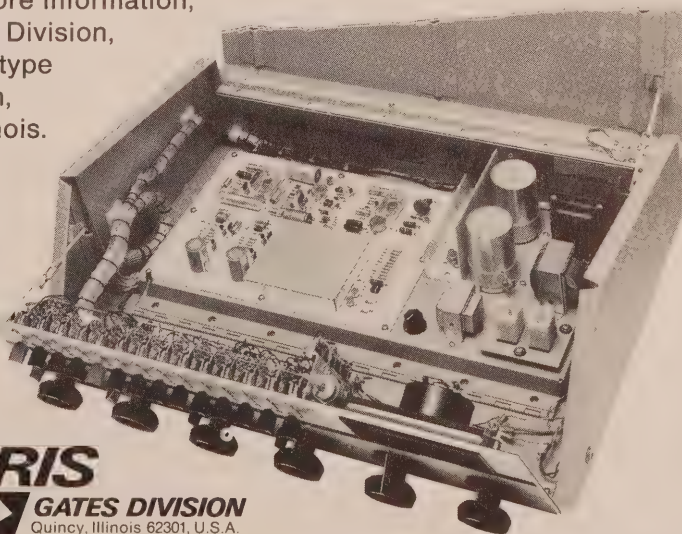
MORE INFO? CIRCLE SERVICE CARD ITEM 18.

Once you look inside the STUDIOETTE 80, you'll buy it.

You'll see why the new Studioette 80 is the quality buy of solid state, 4-channel audio consoles.

In the Studioette 80, 13 inputs into 4 mixing channels provide maximum flexibility. All inputs and outputs are protected by isolation transformers. Reliable, step-type attenuators, used in each of the 4 mixer channels, assure quiet and reliable audio operation.

For more information, write Gates Division, Harris-Intertype Corporation, Quincy, Illinois.

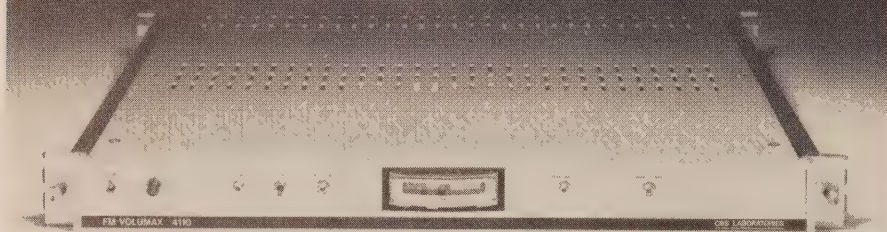


HARRIS

GATES DIVISION
Quincy, Illinois 62301, U.S.A.

MORE INFO? CIRCLE SERVICE CARD ITEM 19.

Send only
the best.



The FM Volumax by CBS Laboratories is the very best way to insure bright, crisp sounds! Allowing maximum signal strength, it prevents overmodulation without distortion, and has gentle control action. Unconditionally guaranteed to outperform all other related devices, the FM Volumax is the ultimate in automatic peak control. Available in monaural or stereo. From CBS Laboratories, of course.

CBS LABORATORIES

A Division of Columbia Broadcasting System, Inc.
227 High Ridge Road, Stamford, Connecticut 06905

MORE INFO? CIRCLE SERVICE CARD ITEM 20.

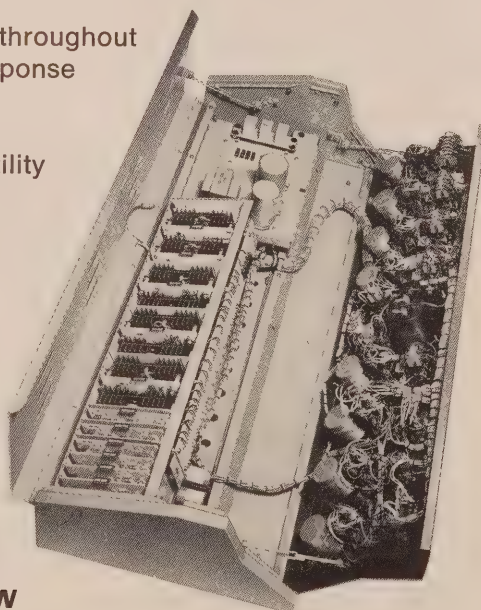
Before you buy an audio console... look inside the GATESWAY 80.

One look will convince you that the Gateway 80 monaural 8-channel console is the best buy for your money. Here's why:

- Modular solid state plug-in amplifiers
- Program, cueing, and monitor amplifiers all interchangeable
- Step-type attenuators
- Leaf-type key switches throughout
- Excellent frequency response
20-20kHz \pm 1dB
- 18 inputs into 8 mixing
channels provide versatility

These are a few advantages.

For more information, write
Gates Division, Harris-
Intertype Corporation,
Quincy, Illinois.



HARRIS

GATES DIVISION
Quincy, Illinois 62301, U.S.A.

MORE INFO? CIRCLE SERVICE CARD ITEM 21.

OHIO STATION JOINS MUTUAL

WDCW of The Defiance College, Defiance, Ohio, has become the first IBS station to take advantage of the system's recent agreement with the Mutual network.

The IBS/Mutual agreement, which was concluded earlier this year, allows college stations to pick up the Mutual network news feed at minimal cost, thus providing audiences with up-to-the-minute world and national news. In return, user stations act as resources for the Mutual System's Youth Opinion programs.

WDCW is picking up the service through the local Mutual affiliate, WONW.

The new service replaces the past news policy of the station which, for lack of money, relied upon news features.

ATTENUATORS

AUDIO

ATTENUATORS

R. F.

ATTENUATORS

ROTARY

ATTENUATORS

STEP

REQUEST
**ATTENUATOR
CATALOG**

#102

FROM

SHALLCO

P. O. BOX 1089

HWY. 301 SOUTH

SMITHFIELD, N. C. 27577

919/934-3135

MORE INFO? CIRCLE SERVICE CARD ITEM 22.



FM Station Raises \$11,000 For School

WNEC-FM of New England College in Henniker, NH, raised over \$11,000 during a radio marathon to help the financially troubled liberal arts school. The program was broadcast over the weekend of October 13-14, and was the idea of Jay Tolman, a student at the school. Local musicians also lent their talents to the program.

The marathon/concert was kicked off at 9:00 p.m. Saturday night at NEC's Bridges Hall gym, with continuous live coverage. By early morning, over \$200 had been raised from out-of-pocket con-

tributions. Word was also received that a parent of one of the students had pledged up to \$5,000 to match, dollar for dollar, money raised by the show.

The remote broadcast was turned over to the WNEC studios at 7:30 a.m., where student announcers continued to solicit money and play records.

The next concert was broadcast at 3 o'clock that afternoon from the nearby college pub. During that event, the pub's manager, Peter Matheson, raffled off several personal items donated for the cause.

Others who participated in the program were WNEC news director Peter Wildermuth; program director Andrea Johnson; Philip Reeder, who served as sound man for the concerts and as broadcast adviser; and the University of New Hampshire's WUNH-FM, which carried part of the program.

"The school is lucky to have its own radio station," commented WNEC general manager Win Damon. "Without it there wouldn't have been half the publicity that there was. I'm glad we had the people who could help pull the telethon off."

GOING FM? WE CAN HELP YOU GET THERE FASTER! (and probably save you some money as well)

We're in business to help new Educational FM stations get on the air and to help existing stations improve their facilities.

This is our only business and we're pretty good at it.

So if you're planning a new FM station or perhaps looking toward a power increase you probably ought to call us first.

We can handle all of the engineering paperwork for any project from ten watts to one hundred kilowatts.

If there's a frequency available in your area for what you want to do, we'll find it.

And if there isn't, we'll tell you so at least you know where you stand.

Our fees are reasonable and all our work is guaranteed to meet FCC technical standards.

Call us and let's talk about your plans. There's no obligation and perhaps we can be of some help.



EDUCATIONAL FM ASSOCIATES

Post Office Box 460 Falmouth, Massachusetts 02541

Telephone (617) 540-1496

A Division of Marine Associates Engineering



FCC Says No to Student Body's WATS Line

The Federal Communications Commission has dismissed a complaint by the Associated Students of the University of Arizona against AT&T for refusing to provide Wide Area Telecommunications Service (WATS) to the Association. The provision of WATS service to ASUA as the customer of AT&T for use by ASUA's student members would violate

the language in AT&T's tariff with particular reference to the provision that "the service is provided only for communications in which the customer has a direct interest." The general concern of ASUA for the financial welfare of its members cannot reasonably be interpreted as satisfying the "direct interest" requirement, stated the FCC. The only

reasonable interpretation of the tariff language is that each WATS customer must have an interest in the content of each of the communications made over the WATS line and not merely in the amount of the charges therefor, according to the Commission.

ASUA is an organized association of approximately 28,000 students at the University of Arizona in Tucson which appropriates over \$15,000 yearly from student fees to provide various services for its student members. ASUA's complaint concerns ASUA's request for interstate WATS and AT&T's refusal to provide WATS service for ASUA's use. ASUA requested WATS service so that it could make WATS available for use by its student members.

In a dissenting opinion by Nicholas Johnson, then FCC Commissioner, Mr. Johnson said:

The "Associated Students of the University of Arizona" is a bona fide association of 28,000 named individuals who support an annual budget of \$150,000. As such, it is entitled to and has applied for, "WATS" service from AT&T. The company has refused to comply with its tariff. The Commission has refused to

Alignment Problems?



Not with Fidelipac's new easy to use Automatic Tape Cartridge alignment aids! Keep your cart equipment in perfect working order with:

- Fidelipac's 350 STA Alignment Cartridge
- Fidelipac's 350 STF Wow and Flutter Cartridge
- Fidelipac's Head Insertion Gage
- Fidelipac's Height Gage

Each one available individually or combined in a money saving kit with bonus booklet, ALIGNING YOUR CARTRIDGE SYSTEM.

Available through your Fidelipac Distributor. Order them now so you'll be broadcasting the perfect cart sound your listeners deserve.

FIDELIPAC®
3 Olney Avenue, Cherry Hill, N.J. 08034
(609) 424-1234

Fidelipac is a registered trademark of TelePro Industries Incorporated

MORE INFO? CIRCLE SERVICE CARD ITEM 24.

Major Records
REG. U.S. PAT. OFF.

**THE
NUMBER ONE
NAME IN
SOUND EFFECTS
RECORDS
FOR OVER
40 YEARS**

We offer every basic sound effect your productions need.

**OVER 500
SOUND EFFECTS
ON 15 LP
ALBUMS
FOR \$75.00
COMPLETE**

"Send for Free Catalogs"

THOMAS J. VALENTINO, INC.
Established 1932
151 West 46 St., N.Y., N.Y. 10036
(212) 246-4675

SOUND EFFECTS

MORE INFO? CIRCLE SERVICE CARD ITEM 25.

provide the Association with the relief it seeks in the formal complaint before us. The reasons? It boils down to the typical child's response: "Just because, that's why."

WATS is a telephone service Bell offers customers with heavy long distance traffic. Rather than pay for each call separately, a WATS customer pays a flat fee (say \$2,000 or \$3,000 a month) for the privilege of making as many long distance calls as it wishes over a single line . . . "WATS" generally refers to an outward service—that is, the ability to make calls from the customer's phones. Bell also offers an "inward WATS" service—the ability to make calls to the customer's phones at no cost to the caller. This service is what makes possible the increasingly popular "800" (toll free) numbers advertised by many hotels, other firms, and government agencies. What is before us in this case is "outward WATS."

The only provision that AT&T and the FCC can strain to find remotely applicable . . . is the "direct interest" language. The WATS tariff provides that the service can only be provided for "communications in which the customer has a direct interest."

In my own view, ASUA is qualified for WATS service under any reasonable interpretation of the "direct interest" language. Presumably, . . . any communication from an employee, member, etc., of a "customer" would, by definition, be a communication in which the customer does have a direct interest. When (1) members of the student association, the customer, (2) use a WATS line of the association, which they have paid for, (3) for

the purpose for which the association acquired the line, that is, in my view, a use in which the association has a "direct interest."

Corporations are one kind of WATS customers. Corporations have a general interest in money making as their principal purpose. That's altogether appropriate. If money-making is a telephone customer's principal purpose, then its direct interest in calls made on its WATS line could be said to turn on whether or not the call contributes to the firm's profit. (I emphasize could because I think a corporation's interest in its WATS line is as subject to its definition of interest as a student association's interest in its WATS line is subject to the association's definition. Thus, offering all employees access to a WATS line in the off-peak evening hours for personal calls might well serve a corporate purpose of personnel relations, morale and recruitment. This would be sufficient, in my view, to give it an adequate "direct interest" in those "personal" calls—even under the standard ATT/FCC interpretation of "direct interest.")

Putting aside the possible hostility to college students generally—which would be the most easily understood basis for today's decision—when the ATT/FCC gets around to trying to explain its decision it falls into the corporate mind set that affects so much of its view of the world.

Corporations are one kind of WATS customers. Corporations have a general interest in money making as their principal purpose. That's altogether appropriate. If money making is a telephone customer's principal purpose,

then its "direct interest" in calls made on its WATS line could be said to turn on whether or not the call contributes to the firm's profit. (I emphasize could because I think a corporation's interest in its WATS line is as subject to its definition of interest as a student association's interest in its WATS line is subject to the association's definition. Thus, offering all employees access to a WATS line in the off-peak evening hours for personal calls might well serve a corporate purpose of personnel relations, morale and recruitment. This would be sufficient, in my view, to give it an adequate "direct interest" in those "personal" calls—even under the standard ATT/FCC interpretation of "direct interest.")

But whatever may be said of corporations, they are not the only customers for WATS service. And profit making is not the only customer purpose giving rise to a "direct interest."

An association may exist to get information to its members. The National Farmers Organization, for example, has inward and outward WATS lines that are used by the members for other than what might be thought of as "association business" in the most limited sense. And yet surely the NFO has an adequate "direct interest" in those calls.

Professional associations, churches, and fraternal organizations would be in a similar position. An organization devoted to counseling by telephone (such as Alcoholics Anonymous) might very well use a WATS line for nothing but "personal calls" in which the association had a "direct interest." Groups like Foster

Don't let clipping penalize your broadcast program format

Whatever your program format, hard rock to classical — Our new Modulimiter model BL-40 Broadcast Limiter can maximize your transmitter power and extend coverage. It provides for independent adjustment of RMS compression and peak limiting *without clipping*. Symmetrical or asymmetrical limiting as you wish. Output level can be matched to any transmitter input. Modulimiter has low noise, low distortion, integrated circuitry and a test switch for proof-of-performance.

So, blow the whistle on broadcast performance problems and get maximum program performance with the BL-40 Broadcast Limiter.

Write for complete specifications.

Score with Modulimiter



11922 Valerio Street, No. Hollywood, California 91605 (213) 764-1500
Telex: 65-1389 UREI LSA



the first reel to reel with the rugged reliability of **itc**

The makers of premium quality tape cartridge equipment in the reel-to-reel market? It had to happen! The result is what you, Mr. Broadcaster, have been looking for. All the features you demand plus a few innovative options of our own. And all with the rugged reliability inherent in the International Tapetronics' name. Check out these plusses in your own studios. We offer a 30 day guarantee of satisfaction plus a one year warranty. Just call collect and say you want to try the "850" series. We'll do the rest.

Phone 309-828-1381



**INTERNATIONAL
TAPETRONICS CORPORATION**

2425 South Main Street, Bloomington, Illinois 61701

Marketed exclusively in Canada by
McCurdy Radio Industries Ltd., Toronto

Parents might have programs devoted to regular telephoning for no purpose other than personal contact. Some organizations regularly call the aged and infirm to visit and check on their well being.

None of these telephone customers would have a corporate, profit-making purpose in the use of their WATS line, yet all would clearly qualify under the tariff as I read it.

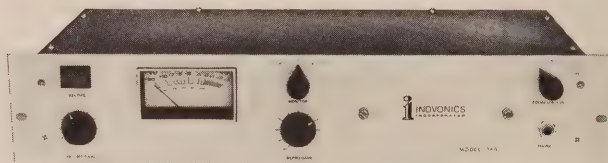
Nor can one object to the mere number of students involved—28,000. While a significant number, it is much smaller than the 200 million who are free to use all "800" inward WATS numbers, and the number of members of many national associations, or employees in corporations with access to WATS lines. They are, at least, clearly designated and identifiable. The ASUA WATS line will not be available to anyone who walks in off the street to use it. Its use will be limited to a finite number of known, dues-paying members of the association—an association whose purposes give it a "direct interest" in the long distance calls of its members. Its interest, and its members' interest, is not merely what is paid for those calls—though I would see nothing wrong with such an interest, it being the principal corporate motive for using WATS. The interest is in maintaining relationships with friends, loved ones, and parents—both foster and natural—that are essential to productive attitudes toward education when artificially separated by distance during one's college years.

The Commission concludes that "since the tariff is binding . . . until changed . . . by an order of this Commission . . . it follows that we must sustain AT&T's decision. . . ." Surely such vacuous reasoning need be no more than repeated to be refuted.

The telephone company has been perpetually embarrassed by its unending—and losing—battle with young people who seek to use the services it offers. See, e.g., Simon Winchester, "Phone Phreaks Hold a Convention," reprinted from the *Manchester Guardian* in *Washington Post*, Oct. 7, 1973, p. G-1. Some of these youthful innovations have been downright criminal—though also of a technical ingenuity far surpassing the capabilities of Bell Labs. That they have often been accomplished by youngsters who have not yet entered high school, let alone college, must give us pause—both as to the capacity of Bell's professionals, and also as to the young people's future. Bell, quite legitimately, objects to providing them telephone service at no charge. But the college students before us are no pranksters. They have fairly caught Bell in its own tariff; they do not want to tamper with the equipment; they just want to make legitimate use of it—and pay the full posted price for the privilege. I think the Association is entitled to its WATS line, or lines, and that the telephone company's refusal to accept its \$30,000 to \$150,000 a year is but another example of inexplicable company intransigence, to be included in the next edition of "For Whom Does Bell Toil?"

USE YOUR HEADS AND TAPE TRANSPORT

Why spend thousands to replace your old Ampex or other professional recorder?



REPLACE TUBE-TYPE ELECTRONICS ON OLD AMPLEX RECORDERS PLUG-FOR-PLUG*: \$645

The old professional recorders are good, but today's tape is better. Besides, quiet tubes and special parts are difficult to come by nowadays. Now you can have the best of two worlds: the transport and head assembly of your old recorder and a high-performance solid-state electronics package that is the equal of today's high quality tapes.

ASK FOR INOVONICS MODEL 360 TAPE RECORDING ELECTRONICS.

Features include fully regulated internal power supply; reliable solid-state circuitry; remote control options; and plug-in cards to simplify maintenance.

*Plug-for-plug replacement for Ampex 350/351 and 354. Adaptable to Ampex 300 and most other professional single-channel recorders.

**i INOVONICS
INCORPORATED**

1630 Dell Ave., Campbell, CA 95008 Phone: (408) 374-8300

Dougherty Elected to Board of Catholic Communications Foundation

Joseph P. Dougherty, president of the broadcast division of Capital Cities Com-



Joseph P. Dougherty

munications, Inc., has been elected to the board of directors of the Catholic Communications Foundation (CCF).

The announcement was made by the Most Reverend John A. Donovan, Bishop of Toledo and chairman of the CCF. Bishop Donovan said, "Mr. Dougherty has provided valuable service to the church in the broadcasting apostolate in the past and is a welcome addition to the present board of the Foundation. The church should always call on the expertise of the laity, especially when it is so generously made available."

Dougherty, a native of Philadelphia, is a graduate of St. Joseph's College. He started his broadcast career with WPTZ-TV in that city, subsequently moving to responsibilities with stations in Cleveland, Baltimore, and Providence. He joined Capital Cities in 1959 as general manager of WPRO-TV in Providence.

Married, with six children, he resides in Pelham Manor, New York.

B-800 series



MONAURAL

STEREO

DUAL-CHANNEL

B-801 \$2,350. B-802 \$3,200. B-803 \$2,650.

Simulcast and dual-stereo models available

Superior performance • 8 mixers 27 inputs • Plug-in modules
Choose inputs you need

microphone, RIAA phono, unbalanced high level, balanced high level
Standard is 3 microphone 4 unbalanced and 1 balanced high level

Cue on all mixers—built-in cue/talkback speaker

Intercom facilities for 3 studio • 8 watt monitor amplifier

from the "FULL CHOICE" line

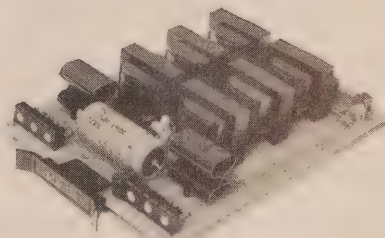
McMartin

McMARTIN INDUSTRIES, INC. • 4500 SOUTH 76th STREET OMAHA, NEBRASKA 68127 • TELEPHONE (402) 331-2000

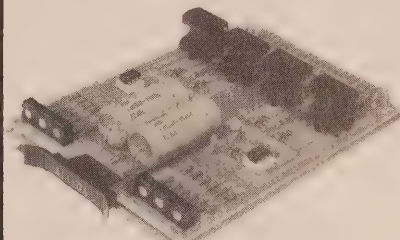
MORE INFO? CIRCLE SERVICE CARD ITEM 29.

ROH for some good sound reasons

Roh Audio DAs offer even more for your '74 budget. Here are two good reasons to look closer at the Roh 200 Series.



MODEL 212 1 x 6 DA, 6 individual balanced transformer outputs \$150.00



MODEL 211 1 x 6 DA, 6 differential source terminated outputs balanced within 1% \$115.00

Both models, 211 and 212, feature

- Input potentiometer provided for use with -20 to +20 dbm lines
- Output isolation overcomes cross-talk or short circuit problems
- Individual level adjustment for each output
- Entire assembly on one plug-in card
- All domestic premium components.

Interested? There are 21 other good reasons for including Roh in your '74 plans ... the 21 additional models in the Roh 200 series. Write for our free catalog today.

ROH INC.

Roh Corporation

150 Technology Park/Atlanta Suite 15
Norcross, Georgia 30071 Ph: 404/449-0873

MORE INFO? CIRCLE SERVICE CARD ITEM 30.



DISCUSSION

How to win friends and influence people — say something nice about former Federal Communications Commissioner Nicholas Johnson.

December 5, Mr. Johnson stepped down as an FCC commissioner without waiting for the Senate to confirm a successor. Johnson has been serving since his term expired last summer due to the fact that President Nixon refused to name a successor in time for a natural succession.

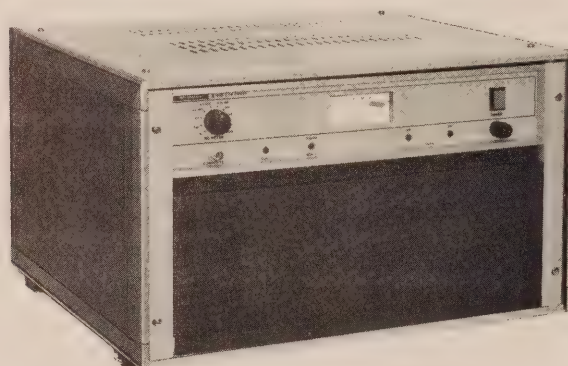
One of the reasons he is stepping down without a new commissioner confirmed is to resolve his "dilemma" and "remove any possible question as to my motives in opposing" the man President Nixon has nominated to succeed him, James H. Quello, a retired Detroit broadcaster and a Democrat.

Although Johnson did not mention it in his announcement, he is expected to announce that he will seek the congressional seat now held in his native Iowa by Republican H. R. Gross.

The Johnson years on the Commission have been stormy years, and, to say the least, he has not been a favorite of the broadcasting fraternity. This publication has not always agreed with the colorful Commissioner's viewpoints, but does have a high regard for his tenure on the Commission. He was able to keep broadcasters on their toes and was successful in forcing licensees to re-evaluate their role of social responsibility.

The 1960s were years in which broadcasting matured. Television grew up. Radio found its place in America. It is interesting to note that these were the years of Newton Minnow, E. William Henry, and Nicholas Johnson. There were bad days, but much good came out of the decade also. Electronic news became a major disseminator of information, programming reached new heights, and the National Association of Broadcasters became a forceful voice of the industry. The public became more interested in broadcasting as did academia. These men were not necessarily responsible for the advances made by the electronic media, but they did keep dialogue flowing and broadcasters analyzing their roles. Controversy and conflict make for good programming — why not for good broadcasting.

the MCMARTIN 10 watt FM exciter



B-910 exciter \$1995.00

B-910T transmitter \$2355.00

ULTRA STABLE with automatic phase-lock sensing
EASILY MAINTAINED with plug-in modular design
CRISP, CLEAN SOUND from latest DCFM design

... a brilliant new addition to the "full choice line". The solid state B-910 is perfect for your new station, your 10 watt educational application or for updating your existing transmitter. This new exciter/transmitter brings you all the professional "know how" that McMartin has pioneered in SCA/Stereo.

Accessories: B-110 Stereo Generator \$1250.

B-113 SCA Generator \$450.

McMartin

McMARTIN INDUSTRIES, INC. • 4500 SOUTH 76th STREET • OMAHA, NEBRASKA 68127 • TELEPHONE (402) 331-2000

MORE INFO? CIRCLE SERVICE CARD ITEM 31.

transmitter

Get With It, Educational Broadcasters

Speaking to the National Association of Educational Broadcasters convention in November, FCC Commissioner H. Rex Lee told the public broadcasters to get down to business and redefine its mission.

"... telling it like it is." Lee said non-commercial broadcasters must recognize that they are "no longer educational broadcasters but public telecommunications and rely not just on rhetoric but the many tools of communications to deliver information and programming."

Service to the community was and is the public broadcaster's primary obligation, stated Lee. Then he raised the question as to whether non-commercial stations should be charged with the responsibilities now expected of their commercial counterparts — namely the Commission's current community-needs ascertainment inquiry. (See JCR, October, 1973).

Blaming the government and the Congress for many of the public broadcaster's problems, Lee stressed that, "public broadcasting must be adequately financed on a permanent long-term basis and that it must be completely free from government interference."

free for the asking

Complete information about the products and services you see in this issue.

Circle the reader service number corresponding to the product or service in which you are interested. The numbers will be found under the advertisement and editorial product listings.

FILL OUT CARD COMPLETELY.

Make sure your name, title, job function and other requested information are clearly printed on the card. Only cards completely filled out can be processed.

Drop the card in the mail. Your request will be handled promptly.

IS THERE SOMEONE IN YOUR DEPT. WHO CAN PROFIT FROM A PERSONAL SUBSCRIPTION?



SUBSCRIPTION ORDER FORM

I wish to subscribe to the Journal of College Radio:

☐ Bill Me

☐ Payment Enclosed (\$5.00)

Name _____

Title _____

Firm/Station _____

Address _____

City _____

State _____

Zip _____

Bill Sent: _____

Paid: _____

Date: _____

READER SERVICE CARD

January, 1974 (Valid through May 1974)

Circle the number of the product or advertisement in which you are interested, fill out the blanks on the bottom of the card, and mail. No postage is required.

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96

Name _____

Title _____

Company or School _____

Address _____

City _____ State _____ Zip _____

In the past year, the articles most helpful to me were _____

I would like more articles on _____

READER SERVICE CARD

January, 1974 (Valid through May 1974)

Circle the number of the product or advertisement in which you are interested, fill out the blanks on the bottom of the card, and mail. No postage is required.

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96

Name _____

Title _____

Company or School _____

Address _____

City _____ State _____ Zip _____

In the past year, the articles most helpful to me were _____

I would like more articles on _____

First Class
Permit No. 646

Rockville, MD 20850

BUSINESS REPLY CARD

NO POSTAGE STAMP NECESSARY IF MAILED IN THE U.S.

Postage will be paid by:

LEON, INC.
11105 Post House Court
Potomac, MD 20854

Reader Service Dept., Journal of College Radio

First Class
Permit No. 646

Rockville, MD 20850

BUSINESS REPLY CARD

NO POSTAGE STAMP NECESSARY IF MAILED IN THE U.S.

Postage will be paid by:

LEON, INC.
11105 Post House Court
Potomac, MD 20854

Reader Service Dept., Journal of College Radio

Place
Your
Stamp
Here

JOURNAL OF COLLEGE RADIO
Central State University
Edmond, Oklahoma 73034

ATTN.: CIRCULATION

free for the asking

Complete information about the products and services you see in this issue.

Circle the reader service number corresponding to the product or service in which you are interested. The numbers will be found under the advertisement and editorial product listings.

FILL OUT CARD COMPLETELY.

Make sure your name, title, job function and other requested information are clearly printed on the card. Only cards completely filled out can be processed.

Drop the card in the mail. Your request will be handled promptly.

**FILL OUT OTHER SIDE
OF THESE CARDS**

Each advertisement, new product and free literature item in this issue is keyed. For more information on a particular item, simply circle the key number on the Readers Service Card, detach and drop it in the mail.

READERS SERVICE CARD



Bill Wertz, VP of WQLR, checks the chronometer, as Dennis Weidler is poised to put the station on the air. Pat Dyszkiewicz and Eric Toll watch.

Stanton. Brings on the new.

A new Station, and a new sound hits the air in Kalamazoo, Michigan. WQLR STEREO starts serving the market in June, 1972 with all new equipment and new programming.

Every cartridge on every tonearm at WQLR is a Stanton. Vice President, Bill Wertz states, "We chose Stanton because we were starting fresh and we needed to impress the community with the quality of our sound from the very first on-the-air minute. Naturally, the well-documented reliability of Stanton's 500 series cartridges helped influence our choice."



Artie Altro makes the WOR-FM sound, while Eric Small, Sebastian Stone and Promotion Director, Kim Olian look over a new album.

Radio stations all over the nation specify Stanton.

For on-the-air use, Stanton 500 series cartridges have the ability to withstand rugged handling without any lessening of audio quality. They meet all standards for reliability and sound quality, both in on-air playback usage, and in the production of transfers. These characteristics, which assure high quality sound with minimum maintenance, make them ideally suited not only for professional use, but for home stereo systems as well.

You can enjoy the professional audio quality of Stanton Products whether your purpose involves broadcasting or home entertainment.

Write today for further information to Stanton Magnetics Inc., Terminal Drive, Plainview, New York 11803.

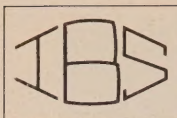


Scott Muni, WNEW-FM, cues in on a new release.



Engineer Brian Morgan of WDRC AM/FM, gets ready for on-air playback.





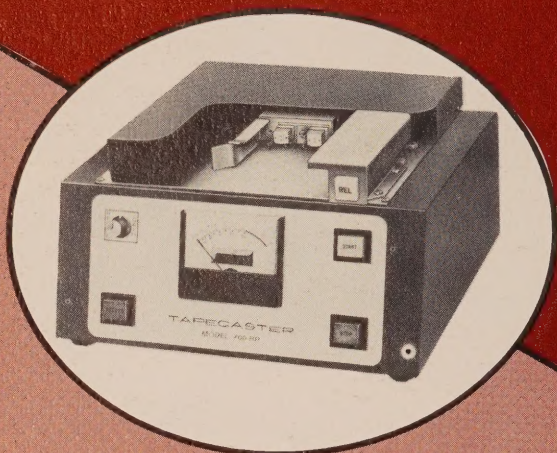
the journal of
college radio

Wake Forest University
P.O. Box 7777 Reynolda Station
Winston Salem, N.C. 27109

EDMOND, OKLAHOMA 73034

RETURN POSTAGE GUARANTEED

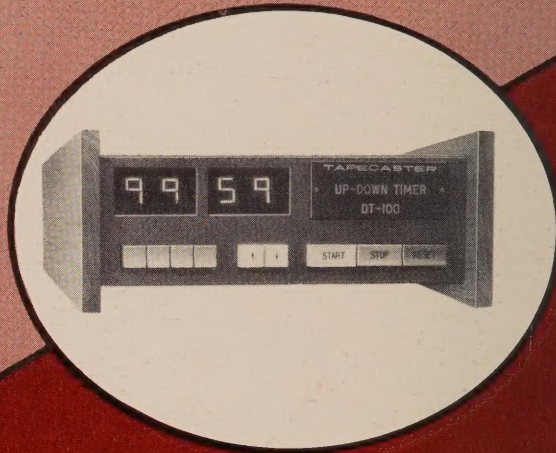
TAPE CARTRIDGE MACHINES



MODEL X-700RP

NET PRICE \$550.00

DIGITAL TIMERS

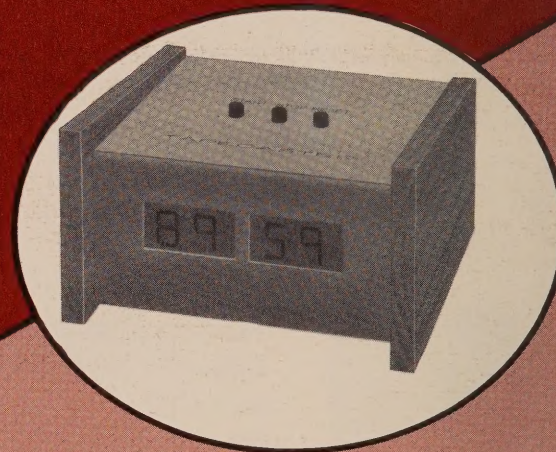


MODEL DT-100

NET PRICE \$300.00

OTHER EQUIPMENT

- *Playback Cartridge Machines
- *Delay Cartridge Machines
- *Stereo Cartridge Machines
- *Low Cost Splice Locator
- *Digital Programmers
 - *Master Clock Systems With Digital Slaves
 - *Mark IV Professional NAB Cartridge
 - *Pre-packaged Cartridge RE-LOADS



MODEL DT-90

NET PRICE \$200.00

TAPECASTER HOT LINE

TOLL FREE ORDER NUMBER

800 638-0977

PLEASE USE OUR REGULAR NUMBER FOR
SERVICE AND TECHNICAL INFORMATION

TAPECASTER TCM, INC.

Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851
Area Code 301 881-8888